What We Hear in Music

A Laboratory Course of Study in

Music History and Appreciation

by

Anne Shaw Faulkner

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What We Hear in Music

A Laboratory Course of Study

in

Music History and Appreciation

for

High and Normal Schools, Colleges, Universities, Conservatories, Music Clubs and Home Study

I. The Principles of Music
II. The History of Music
III. The Orchestra: The Development of Instrumental Music
IV. The Opera and Oratorio

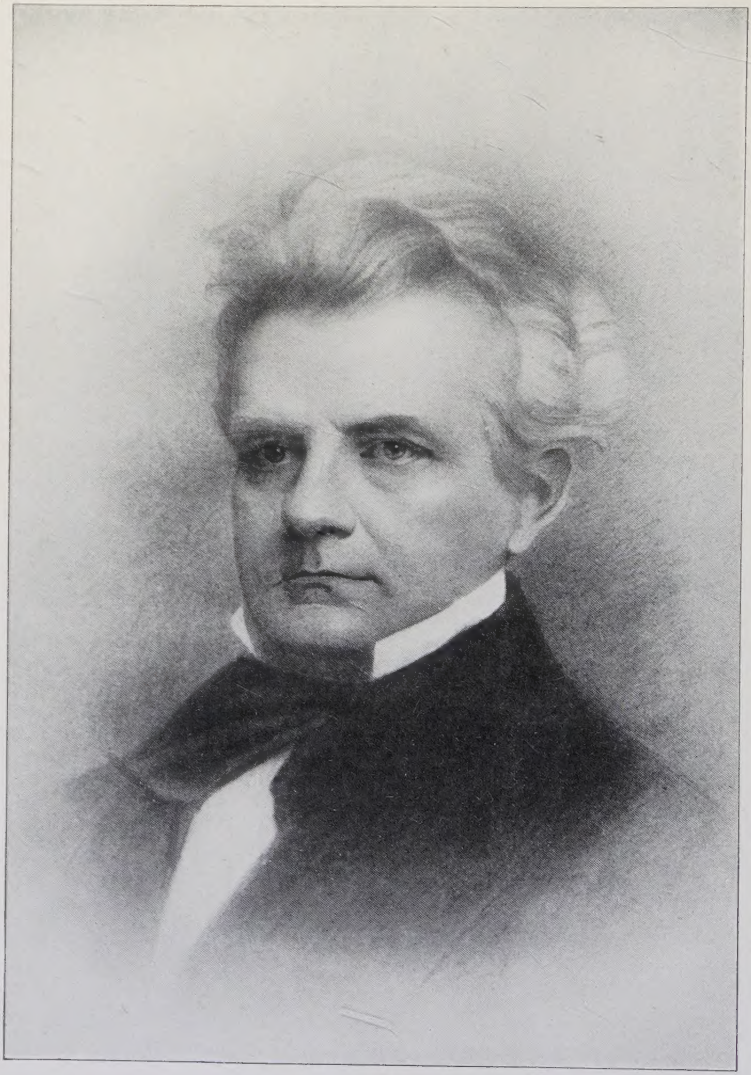
By

Anne Shaw Faulkner

Each Course is divided into thirty lessons with illustrations for each lesson, to be given with the Victor Talking Machine and Victor Records

Educational Department
Victor Talking Machine Company
Camden, New Jersey

16,626



LOWELL MASON (1792–1872)
Father of School Music

Foreword

IN this Course of Study it has been the earnest desire of the author and the publishers to contribute a well organized plan for the study of music in a broadly cultural style, looking toward giving a working knowledge of the literature of music, rather than a theoretical study of the form and grammar of the subject.

The study of high school music must be arranged to attract, hold and EDUCATE every boy and girl, regardless of whether they can sing or not, and should furnish opportunity, material and instruction that will enable them to become, not professional musicians, but music lovers and appreciative, intelligent listeners, knowing the world's music just as they know its history, prose, poetry and art.

Heretofore, the ideals of high school pupils in music have been virtually limited to the music they themselves could produce, thus restricting their observation to a very narrow field.

Music, when properly taught, stands for as much mental development and general culture as any other subject in the curriculum and should receive the same credits toward graduation from the local school, and as entrance requirements in the Colleges and Universities.

Colleges, Private Schools and Universities have found it impossible, save in small special classes, to use music in any broadly educational way.

Individuals and clubs desiring to know music from a cultural standpoint, particularly if remote from the larger musical centers, have found it well nigh impossible to gain any adequate knowledge of the world's music because of lack of opportunity to HEAR enough of the really great music, interpreted by great artists with reasonably frequent repetition.

To-day the trend of music study is strongly toward appreciation rather than theory. It is impossible, however, to study appreciation or interpretation without REAL MUSIC to interpret and appreciate.

Now the Victor and Victor-Victrola, with the wonderful list of Victor Records, which is regularly augmented each month, makes it possible to present the whole subject in a vital form, bringing within the hearing of every student the real music to be studied. This course presents a careful selection of the choicest records for definite study in consecutive lessons, classified, analyzed, and set in chronological order and historical significance, starting at a given point, progressing systematically, and arriving at a legitimate conclusion.

This Course is not intended to take the place of the regular chorus work, nor to minimize or displace the necessary study in sight reading, intervals, chromatics, music forms, etc., but to be superimposed upon the broad basis of such foundational work.

It is hoped that these lessons may furnish the means to produce a Nation-wide love and understanding of GOOD MUSIC.

FRANCES ELLIOTT CLARK.

What We Hear in Music

Introduction

1. **The Aim of the Course**
2. **The Development**
3. **Suggestions for Study**

I. *The Aim of the Course.*

This course of study in the History and Appreciation of Music has been prepared for use in High Schools, Normal Schools, Colleges, Universities, and Schools of Music. It will, however, be found equally valuable for home, club, or individual study. It will serve as a thorough and analytical guide to the study of the literature of music, through the wealth and variety of the musical illustrations offered by the Victor records.

In arranging these courses for educational work the idea has been to develop in each individual student a comprehensive appreciation of the greatest in the art, combined with a logical history of the growth of music. It is the author's hope that this book, with the use of the Victor Talking Machine, will bring about this appreciation, and with it, an increased enjoyment and wider understanding of the beauty and message of music. This can only come through an intimate acquaintance with the greatest compositions in musical literature. For, "in the case of the best music, familiarity breeds ever-growing admiration," and, as Theodore Thomas most truly said, "Popular music is, after all, only familiar music."

It has been said that "the capacity to listen properly to music is better proof of musical appreciation than ability to sing or to play on an instrument."* It is just as necessary to train our ears as our fingers, and this may only be accomplished through repeated hearings of the greatest musical compositions. Music presents no visible form to the eye, therefore it must be re-created anew each time its message

* From "How to Listen to Music," H. E. Krehbiel, the first and best work of its kind.

DA FORLI

ANGEL WITH LUTE

is revealed. Through the medium of the Victor records we can now repeatedly recreate any page of musical literature until the message of music shall be understood by everyone.

In the presentation of these courses it is necessary to remember that the fundamental power of music is to give pleasure and enjoyment. Over-technical analysis may reduce a poem, a work of literature, a painting, or a musical composition, to such a mass of detail (little of which is comprehended or understood), that the beauty of the work as a whole, is hopelessly lost. Music is an art which must be considered as an important factor in the history of the world's civilization. Remembering Lord Lytton's epigram, "The Nine Muses are one family," let us try to correlate our study of music with the study of history, and the development of civilization, as it is expressed in the other arts.

II. *Development.*

A course in the understanding and appreciation of any art must necessarily involve a study of the fundamental principles of that art. There are certain principles which are basic in all arts: architecture, sculpture, painting, poetry and music all reflect nationality, form and expression.

Architecture emphasizes nationality; sculpture, form; while in painting, color as a medium of expression, is more noticeable than the other principles. The very nature of poetry is the expression of thought in rhythmical form. Music embodies all of these principles: nationality, form, and an endless variety of expression, thereby becoming the greatest of all the arts.

By *Nationality* in music is meant the peculiar character which indicates life in certain localities or among certain peoples, as expressed in the folk song and folk dance, by the use of individual rhythms and scale formations.

Form or pattern in music is the definite order in which musical ideas are presented. In form are embodied the rules or technique

of the construction of a composition. Form is the plan by which the musical architect creates the foundation and framework for his structure.

*Expression** in music is endless in its variety and embodies thought, emotion, color and description.

Thought and *emotion* are designated as the *poetic* element of musical expression. *Descriptive* music is the imitation of various sounds of nature or certain activities of life; the telling of a story by means of tone, or the painting of a mental picture which is suggested by the composer's designated title. Instrumental music of this class is termed "Program Music."

Color in music is the endless variety of light and shade in tonal relations. It is particularly applicable to orchestral compositions.†

Our modern musical literature rests on the foundation of Nationality, which was manifested during the period of the early folk dance, and developed into those definite instrumental forms used at the time of Bach. During the same period, the simple folk song shows in its development a marked tendency toward that later school of music, which not only follows formal construction, but also gives a wonderfully clear and beautiful idea of the purity of tone.

FRA ANGELICA

ANGEL WITH TAMBOURINE

These forms reach their perfection with the great composer Beethoven, who has been designated as the "culmination of the Classical School and the beginning of the Romantic School." After Beethoven's day there was apparent a decided tendency toward the expression of pure beauty of tone, and a marked use of the idea that all music should tell a definite story, or express a poetic idea. When the composers of the "Classical Period" had written "Descriptive Music," their one idea was to have their story conform absolutely to the formal patterns of the period. With the rise of the Romantic School, however, melodic expression was to be no longer subservient to formal outline.‡ Yet as Robert Schumann so

* Many writers on music refer to Expression as "content in music."

† There have been many theories regarding color in music. Haydn and several other musicians believed that certain instruments represented color, and many scientists have worked on this theory of the relation of tone and color.

‡ See page 103.

wisely advised, "He who would create in free forms must first have mastered the old forms existent for all time." It is interesting to note that it was largely through the influence of Bach, many of whose manuscripts were now heard for the first time, that the composers of this period were enabled to keep "Descriptive Music" within the bounds of music's true realm.

During the development of form, of poetic expression, and of descriptive music, the influence of folk music has been apparent. This strong national feeling has given rise, in the modern epoch, to the development of the great schools of Russia, Scandinavia and Bohemia, which to-day rank with the Italian, French and German schools.

It is the object of the first course to train our ears to distinguish between the fundamental principles of music, and the differences in their expression, through the medium of voices and instruments; also, to lay the foundation for all future study by a thorough consideration of nationality.

For the second course we shall consider the historical development of music from ancient times to the present, tracing the rise of the great schools of music, studying the lives of the greatest composers in their relation to the development of the world's music.

The third course specializes in the instruments of the orchestra and the development of instrumental forms, from the folk dance to the symphonic poem. We shall study each instrument separately, then in various combinations leading to the modern symphony orchestra.

The fourth course presents a thorough and detailed historical development of the opera and oratorio.

III. *Suggestions for Study.*

THE MATERIAL

The Victor records chosen for each lesson are especially adapted to illustrate certain definite points which are suggested in the context of that particular lesson. As one record will frequently illustrate another point in a lesson to follow, many of these records will be used several times.

Do not try to present *all* the points of each individual composition at the first hearing. We have purposely selected records which will illustrate many different principles.

The general plan of presenting each lesson:

Write on the board:

(*a.*) The subject of the lesson.
(*b.*) The complete title of each record.
(*c.*) The name of the composer.
(*d.*) The interpreting artist or organization presenting it.

Pupils should be provided with note books in which outlines of these lessons should be kept, and these books should be frequently examined and marked. Preface each lesson presented, with a short review of the lessons which preceded it, in order that pupils may have a clear conception of the inter-relation of ideas and events. As each class has its own individuality, and as these lessons will in some cases seem arbitrary, they may frequently need to be adapted to the individual needs of the personnel of the class. Do not forget that there are many students who are having their first taste of real music; therefore do not overburden them. Remember also there are students who are receiving private instruction in music, who are able to appreciate this work more easily than those who have no music in their home. By giving simple facts and analyses, the interest of the first group is aroused, while the definite study of even a familiar record gives to the second group, a new viewpoint.

Always play the record used for illustration entirely through first; then play in fragments, with analyses and discussion, as desired; replay again in entirety, having in mind all points brought out.

After a record has been played, write on the board the principle which the class has agreed is the most strongly illustrated by that selection. If a composition bears a title, allow the class to express their opinion as to its meaning before the analysis has been given them. Do not give the name of the interpreting artist or organization, until the class has decided what voices or instruments have been heard; then replay the record.

ANALYSIS

Analyses of every composition used for illustration, classified as to composers, will be found on pages 261 to 392. The analysis of the numbers on each program should be read and notes taken of the salient points.

BIBLIOGRAPHY

Teachers should read as many books on music as possible to enhance the meaning of these necessarily brief lessons. For that purpose a short bibliography is provided, and books marked with "**" are especially recommended for practical use in school libraries.

CHORUSES

Following each lesson a list of choruses is suggested for class work. These have been fitted into the thought of the lesson so as to furnish additional material for illustration; also to correlate closely the regular choral work with the work of this course.

The Principles of Music

COURSE I

Preface

It is the object of the first course to learn to distinguish between the fundamental principles of music through the various mediums of expression. As the later development of all forms of music rests on nationality, the folk music of all lands will be carefully considered.

The course is divided into thirty lessons, as follows:

I. The Fundamental Principles Illustrated in Instrumental Music.
II. The Fundamental Principles Illustrated in Vocal Music.
III. The Fundamental Principles Combined.
IV. The Tone Quality of Women's Voices.
V. The Tone Quality of Men's Voices.
VI. The Combination of Women's Voices.
VII. The Combination of Men's Voices.
VIII. The Combination of Women's and Men's Voices.
IX. The Differences in Instrumental Combinations.
X. The Simple Elements of Form.
XI. Imitation in Music.
XII. The Subdivision of the Fundamental Principles.
XIII. The Classification of National Music.
XIV. The Similarities in National Music.
XV. The Differences in National Music.
XVI. Italy.
XVII. Spain.
XVIII. France.
XIX. Germany.
XX. Bohemia.
XXI. Hungary.
XXII. Russia.
XXIII. Poland.
XXIV. Norway.
XXV. Sweden.
XXVI. Ireland.
XXVII. Wales.
XXVIII. Scotland.
XXIX. England.
XXX. America.

COURSE I

Lesson I

The Fundamental Principles Illustrated in Instrumental Music

It is universally recognized that music is a language, but often we do not interpret its meaning correctly. The object of this course is to learn to listen to music so as to clearly understand the message of the composer.

The fundamental principles to be distinguished when listening to music are:

Nationality.—Characteristic melodies and rhythms of different nations.

Form.—The pattern made by the recurring use of contrasting melodies, those most easily recognized are through songs, dances (waltz, minuet, gavotte, etc.) and marches.

Expression
- Poetic Thought (a tonal expression of ideality).
- Descriptive Music (a story described by tone).
- (Instrumental music of this class is designated as "Program Music.")

While all good music follows a definite form or pattern, the formal construction of a composition is often entirely overshadowed by the other elements. For example: a composition in perfect dance form impresses us as illustrating the second principle; let the same form be used, but couple it with the rhythm of a Bohemian or a Russian dance, and it impresses us more as an example of nationality than as a purely formal pattern. Again, let a composition in perfect song form reflect a poetic thought, and it makes its most direct appeal as an example of the third principle, while we are apt to entirely forget the formal pattern when listening to music which tells us a definite story, or which paints a picture in tone.

ILLUSTRATIONS

64076 The Bee (Schubert) (Descriptive or Program Music)
The Minute Waltz (Chopin) (Form) Maud Powell

60051 Melody in F (Rubinstein) (Poetic Thought)
Victor Herbert's Orchestra

35352 Hungarian Rhapsody No. 2 (Liszt) (Nationality) Vessella's Band

The illustrations chosen for this lesson will not only reflect the principles of music, but will also differentiate the violin, orchestra and brass band.

The first selection, as its title indicates, is a clever piece of musical description, which is immediately recognizable as being an illustration of program music.

The second selection, an adaptation of Chopin's well-known waltz, here transcribed for the violin from the original piano composition, is in perfect dance form, with contrasting trio.

The expression of poetic thought is illustrated by the haunting melody of the popular Rubinstein Melody in F.

The last composition is distinctly national in character.

QUESTIONS*

(Verbal or written)

Which composition was played first? Second? Third? Fourth? What principle was illustrated in each? Which instruments played each selection? How does the Hungarian Rhapsody express nationality? How does the first selection describe the bee? What difference did you note between the band and orchestra?

CHORUSES

Scots Wha' Hae'—Old Scotch (Burns). (Air, "Hey Tuttie Taitie.")

Now the Day is Over (Barnby).

The Minuet (Mozart).

Lesson II

The Fundamental Principles Illustrated in Vocal Music

The cornerstone on which all secular music rests is the folk song. While there is a great difference in the later development of instrumental and vocal music, the same forms are often employed. The first illustration for this lesson is in practically the same formal construction as is the waltz used to illustrate the first lesson. Here a

* The student should bear in mind when answering questions the analyses of these compositions are to be found on pages 263 to 394.

title is added, and an imitative descriptive feature also, but the form is of supreme importance. The selection illustrative of nationality is an Italian folk song, in which the imitative or descriptive element enters into the accompaniment.

Poetic thought is greatly enhanced by the addition of the words to the music, while no medium is more beautiful for the expression of melody than is the human voice.

A definite title for an instrumental composition always suggests descriptive music. In vocal music this title also indicates a text, by which a definite story is told by the singer, while the musical accompaniment aids materially in the recital.

Some of the illustrations have been chosen in other languages than English for the special reason that the class should feel that it is the music which actually represents these principles, although the poem and its setting should be identical in thought.

ILLUSTRATIONS

74512 Romeo and Juliet—Waltz (Gounod) Soprano Amelita Galli-Curci
64160 La Mandolinata (Paladilhe) (Nationality) Baritone Emilio de Gogorza
64306 A Perfect Day (Jacobs-Bond) (Poetic Thought) Tenor Evan Williams
88342 *Erlkönig (Schubert) (Descriptive) Contralto Schumann-Heink

QUESTIONS

Which composition is descriptive? Is it easier to tell stories in music with words or without? Does the accompaniment assist the narrative? Which selection depicts poetic beauty? Which is national expression? In which is the form most clearly distinguished? Which have imitative effects in the instrumental accompaniment? What are they?

CHORUSES

Onward, Christian Soldiers (March).

Believe Me, if All Those Endearing Young Charms (Moore). (Irish Air—"My Lodging is on the Cold Ground.")

The Old Oaken Bucket (Woodworth). Air—Araby's Daughter.

We'll Touch the Strings to Music (Mandolinata-Paladilhe).

* Class should be familiar with the story of the Erl King. They should note the number of characters and the qualities of voice used to depict them. The accompaniment should also be remarked.

Lesson III

The Fundamental Principles Combined

All music follows some definite formal pattern, but often this is overshadowed by another of the principles. It is also possible that more than one of these principles is combined with the formal construction. The first illustration, with its highly suggestive title, is imitative in character. The whirring of the spinning wheel is remarkably portrayed in the rhythmic melody, making this an excellent example of descriptive, or program music. The classic song form is here used. This form is the statement of a theme, followed by a contrasting theme, and ending with a repetition of the first theme.

The second selection illustrates three principles: its characteristic melody is national, while the poetic thought of the lullaby is here presented in the simple song form.

The third number tells us a definite story in song form, so it is easily classified as descriptive music. The national note is here forcefully employed by the use of the famous "Marseillaise Hymn."*

The last selection tells us by its title that nationality (Swedish), poetic thought (wedding festivities) and form (march) are to be noted in this composition.

ILLUSTRATIONS

35159	**Spinning Song (Mendelssohn)**	**Renard Trio**
64213	**Bohemian Cradle Song (Smetana)**	**Alma Gluck**
31740	**Two Grenadiers (Schumann)**	**Reinald Werrenrath**
35159	**Swedish Wedding March (Södermann)**	**Pryor's Band**

QUESTIONS

Which principle seems stronger in the first selection? Which seems the weaker? In the second selection? The third? The fourth? Which express nationality? Which express poetic thought? Which are descriptive music? In what numbers is the form most easily recognized?

CHORUSES

Lullaby (Brahms).
My Old Kentucky Home (Foster).
Men of Harlech (March).

* Class should be familiar with the story of Heine's "Two Grenadiers." Although both the words and the music are by Germans, this composition expresses French national feeling.

Lesson IV

The Tone Quality of Women's Voices

All music presents a definite thought or idea, whatever medium is used for its presentation. It is necessary to next learn to distinguish the tone quality of the voices and instruments which present music to us. We shall first consider the tone quality of women's voices.

PAINTING BY RAPHAEL

ST. CECILIA

The soprano is the highest human voice, ranging from c′ to a″, sometimes c‴ to f‴ or g‴. This voice also varies more than any other, so sopranos are classified as lyric, coloratura and dramatic sopranos. The lyric soprano is best used for the expression of simple melodic beauty. The coloratura soprano must be technically equipped to ornament (or color) all melodies, with varied runs, rapid trills and cadenzas, each syllable having more than two notes. This voice was most used by the early opera composers. The dramatic soprano primarily declaims the text, and brings out the dramatic force of the story. This voice is especially used by modern opera composers since Wagner, and by song writers since Schubert.

The mezzo-soprano is the voice between the high soprano and contralto voices. The dramatic quality of soprano lies generally in this voice.

The contralto is the deepest-toned woman's voice, its average compass being f to e″, sometimes to f″ or g″. In mediæval days the

highest voice in men was designated as alto (meaning high), and to distinguish the woman's voice from the man's, the term contra-alto (against the high) was used. To-day the terms contralto and alto are used interchangeably. The contralto has the greatest range of the human voice, and is best suited to denote tenderness, sadness or religious feeling.

Students should first listen for the different tone qualities of the voices, then, for the principles involved in each selection.

ILLUSTRATIONS

(Do not play in this order.)

Sopranos

74510 **Bell Song** ("Lakmé") (Delibes) (Coloratura) **Mme. Galli-Curci**

88150 **Ye Banks and Braes o' Bonnie Doon** (Scotch) (Lyric) **Mme. Melba**

87002 **Ho-yo-to-ho** (Brünnhilde's Battle Cry) ("The Valkyrie") (Wagner) (Dramatic) **Mme. Gadski**

Mezzo-Soprano

88085 **Habanera** ("Carmen") (Bizet) **Mme. Calvé**

Contralto

88191 **Air—"But the Lord is Mindful of His Own"** (Mendelssohn) **Mme. Schumann-Heink**

QUESTIONS

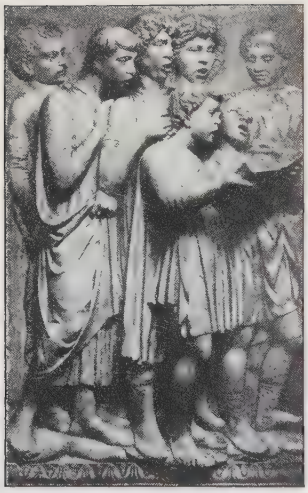
Which record was sung first? Second? Third? Fourth? Which voice is higher, soprano or mezzo-soprano? Which is coloratura? Lyric? Dramatic? Which is the clearest? Which is the deepest woman's voice? Which of these numbers represents pure tone with poetic feeling? Which has national feeling? Which has marked form? Which is descriptive? Does the instrumental accompaniment aid in the expression of the poetic thought? Of descriptive music? Of national feeling? If so, how?

CHORUSES

Home, Sweet Home (Payne-Bishop).
Ben Bolt (Thomas Dunn English).
Barcarolle (Brahms).
Welcome, Sweet Springtime (Rubinstein's Melody in F).

Lesson V

The Tone Quality of Men's Voices



DELLA ROBBIA

THE SINGING BOYS

The tenor voice is the highest male voice. In mediæval days the Latin name "teneo," "I hold," was given to the high voice singing the melody. The range is from c to a′, sometimes b♭′ to b♯′ and c″. The strong, full dramatic tenor is called *tenor robusto,* as distinguished from the light, liquid quality of the *lyric tenor.*

The baritone is the intermediate voice between the tenor and bass and corresponds to the mezzo-soprano voice in women. Its range is from a to f′. Mozart was the first to realize the possibilities of this voice. Since Beethoven's day it has been a favorite medium with all composers. No voice is so capable of dramatic possibilities in the expression of pathos, sarcasm or humor, as the baritone. One of the greatest rôles for baritone is that of "Elijah" in Mendelssohn's Oratorio. In this work the compass of the voice is from c in the bass staff to f above.

The bass is the deepest male voice. In Russia, where no instruments are used in the church services, bass voices are found with tones as low as the second f below the bass staff. The customary range is from f to d′ or e♭′. The higher or more flexible bass voice is designated as *basso cantante,* while the heavier deep bass is known as *basso profundo.*

It is natural that music of a florid character should be entrusted to the higher voices; brilliant and dramatic arias are best interpreted by the middle voices; the deep voices are heard to the greatest advantage in beautiful sustained melodies.

ILLUSTRATIONS

88127	**Celeste Aida—"Aida" (Verdi) (Tenor)**	**Enrico Caruso**
92065	**Toreador Song—"Carmen" (Bizet) (Baritone)**	**Titta Ruffo**
85119	**Drum Major's Air (Thomas) (Bass)**	**Pol Plançon**

QUESTIONS

Which number is for tenor? For baritone? For bass? Which voice corresponds to mezzo-soprano in a woman's voice? Which is the deepest voice? Which selection describes poetic thought? Which combines national feeling with descriptive music? Which have imitative features?

CHORUSES

Love's Old Sweet Song (Molloy).
Out on the Deep (Frederic N. Löhr).
Wi' a Hundred Pipers an A' (Old Scotch).

Lesson VI

The Combination of Women's Voices

The combination of voices produces a far different character of tone than that of the solo voice. The duet for two voices, the trio for three, and the quartet for four, must be distinguished from the part song. In the part song, the upper voice is of the greatest importance, for the other voices are used as an accompaniment to the first voice and to provide the harmonic foundation. In the duet, trio and quartet, all the voices are of equal importance.

In a duet between soprano and contralto, the most perfect blending of the voices is possible when a limited range is employed. In a trio, the mezzo voice helps to blend the high soprano with the alto, while in a quartet, we find the parts usually written for two sopranos, mezzo-soprano and deep alto.

In women's choruses the same division of parts is generally used. The division of the women's chorus into eight voices produces a remarkable tonal combination.

In all music of this character, great care must be taken to produce a good ensemble, by which is meant the perfect blending of tone, plus the unity of expression. It is said that a good ensemble is much more difficult to obtain with singers, than with instrumentalists, for the latter seem more willing to subserviate themselves, than does the average singer. "The realization of fine ensemble, whether vocal or instrumental, seems to involve complete unselfishness on the part of all performers," says one authority.

ILLUSTRATIONS

Duets

89008 **Duet of the Flowers "Mme. Butterfly" (Puccini)**
Mmes. Farrar and Homer

61143 **Sea Gull's Cry (Russian Folk Song) (Grodski)**
Mmes. Michailowa and Tugarinoff

Part Songs

17106 **Thy Flow'ry Banks, Oh Lovely River (Meyerbeer)**
Wheeler, Dunlap and Baker
Voice of the Western Wind (Barnby) Wheeler, Dunlap and Baker

55055 **Sweet the Angelus is Ringing (Henry Smart)**
Lucy Marsh, Elsie Baker and Women's Chorus

Chorus

35494 **Spinning Chorus—"Flying Dutchman" (Wagner)**
Victor Women's Chorus

QUESTIONS

Which record depicts nationality? Which is operatic in character? Which are more simple in form? Which were sung by two voices? Which by three? Which by four? Which is part song? Which has imitative effect? Which depict poetic thought?

CHORUSES

The Country Wedding (Bohemian folk song).
O, Wert Thou in the Cauld Blast (Burns-Mendelssohn).
I Would That My Love (Mendelssohn).

Lesson VII

The Combination of Men's Voices

All that has been observed regarding the combination of women's voices is equally true when applied to the voices of men. There is an added virility and strength, when men's voices are heard in combination, which is much greater than that heard in the solo male voice.

In the first selection, it is exceedingly difficult to distinguish between the tenor robusto, and the high baritone, which are here employed.

The famous duel scene gives an example of a dramatic concerted number in the form of the trio, for tenor, baritone and bass; while the two folk songs for quartet are examples of the perfect blending of two tenors, baritone and bass.

The two choruses are among the greatest operatic male choruses and are written in four parts.

ILLUSTRATIONS

89075 Duet—We Swear by Heaven and Earth ("Otello") (Verdi) Caruso-Ruffo

95206 Trio—Duel Scene ("Faust") (Gounod) Caruso, Scotti and Journet

63779 { Schön Rottraut (German Song) Nebe Quartet
{ Ewig, liebe Heimat (German Song) Nebe Quartet

17563 { Pilgrims' Chorus ("Tannhaüser") (Wagner) Victor Male Chorus
{ Anvil Chorus ("Il Trovatore") (Verdi) Victor Male Chorus

QUESTIONS

What voices sing each selection? What is the difference between a trio and quartet? Which selections illustrate poetic thought? Which are dramatic? Which reflect nationality?

CHORUSES

Annie Laurie—Boys' voices (Scotch).
Anvil Chorus—"Il Trovatore" (Verdi).
Nancy Lee (Old English).

Lesson VIII

The Combination of Women's and Men's Voices

The most perfect vocal combination is possible when the parts are assigned to the voices of women and men. The balance of color is more beautiful in this combination, for the contrast between the quality of the voices is more strongly felt.

The earliest development of folk song began with the home singing by the family, then by the community singing. One of the strongest factors in the establishment of the Reformed Church at the time of Martin Luther, was the congregational singing, which was then introduced, and from which our chorus was later evolved. Chorus writing developed, as did the instruments, through the polyphonic treatment of the early composers, to the broad, massive chorus writing of Handel and Bach, which has never been excelled. Our operatic composers have used the chorus ofttimes with excellent dramatic effect. It has been rightly said, that our rapid musical development in America is

due largely to the old singing schools, which have been supplanted by the chorus organizations, and the great choral festivals held throughout the land.

Schumann advised all young musicians to "sing diligently in choirs, especially in the middle voices, for this will make you musical."

ILLUSTRATIONS

35254 Gypsy Life (Schumann) — Lyric Quartet
89060 Duet—Home to Our Mountains ("Il Trovatore") (Verdi) — Schumann-Heink and Caruso
35494 Bridal Chorus ("Lohengrin") — Victor Opera Chorus
31770 Hallelujah Chorus ("Messiah") — Victor Chorus with Sousa's Band

QUESTIONS

What voices did you hear in the first selection? The second? Which selections were operatic? Which religious? Which were representatives of poetic thought? Which reflect nationality?

CHORUSES

Silent Now the Drowsy Bird (Barcarolle from "Tales of Hoffmann") (Offenbach).

Sweet and Low (Barnby).

Italian Hymn (Giardini).

Lesson IX

The Differences in Instrumental Combinations

There are many different combinations of instruments, the largest being the symphony orchestra and the brass band.* In the symphony orchestra, the instruments are grouped into four choirs: the "strings" (violins, violas, violoncellos and contra-basses); the "wood-winds" (flutes, oboes, English horn, clarinets, bassoons and occasionally the French horn); the "brasses" (trumpets, French horns, trombones and tuba); and the "battery" (tympani, drums, triangle, bells and other instruments of percussion). The stringed instruments predominate in the symphony orchestra.

*The Brass Band has become a valuable addition to musical organizations in the past fifty years. Every regiment in Europe boasts of its brass band, which plays daily programs of classical music. In America the great brass band concerts have helped to make great music popular.

The brass band is composed of three choirs: "wood winds" (clarinets are principally used), "brasses" and "battery." The brass instruments predominate in the brass band.

The term "chamber music" is applied to smaller groupings of instruments, playing in a room, or small concert hall. The most important combinations are the trio and the string quartette. The former is generally composed of violin, 'cello and piano (or harp); the latter comprises two violins, viola and violoncello, the voices being similar in character to the mixed quartette.

1st violin—soprano.
2d violin—contralto.
viola—tenor.
violoncello—baritone or bass.

Five instruments are classified as "quintette," a wood-wind instrument or the piano being added to the regular quartet. Six instruments are designated as sextette, seven as septette, etc.

Combinations of wind instruments follow the same order as that of the strings, but are rarely heard.

ILLUSTRATIONS

17600	**At the Brook (Boisdeffre) (Violin, 'Cello and Piano)**	**The Tollefsen Trio**
	Serenade (Drigo) (Violin, Flute, 'Cello and Harp)	**The Florentine Quartet**
35506	**Molto Lento (Op. 17, No. 2) (Rubinstein)**	**Victor String Quartet**
	Scherzo (Op. 18, No. 4) (Beethoven)	**Victor String Quartet**
55048	**Wedding March—Midsummer Night's Dream (Mendelssohn)**	**Victor Herbert's Orchestra**
35352	**Hungarian Rhapsody (Liszt)**	**Vessella's Band**

QUESTIONS

What instruments did you hear in each selection? What principle was illustrated by each composition? Which is program music? Which is national? Which is an example of form? Which reflects poetic thought?

CHORUSES

Review choruses already learned.

Lesson X

The Simple Elements of Form in Music

Like every art, music follows a definite form or pattern.* Just

*In all form in every art we shall find many deviations. It sometimes seems that form only exists so that the individual may over-step its boundaries. This is particularly true in the formal construction of poetry and music.

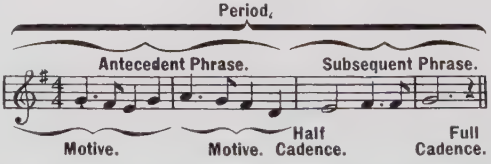
as in architecture the simplest form, based on the square, develops into the great Gothic cathedral, in which the multiplicity of detail is worked out in one marvelous whole, so in music the simplest forms by repetition, imitation, contrast and varying of tonality and rhythm, develop into the most complex of the great contrapuntal forms, which we shall study in Course III.

Form in music is a synonym for *pattern,* or *design.* The simplest elements of musical form are those which are based on the early folk song and folk dance, and it is those which will be considered in this lesson.

Music's three elements, rhythm, melody and harmony, all enter prominently into the development of musical form.

"Melody is a well-ordered series of tones heard successively; harmony, a well-ordered group of tones heard simultaneously; rhythm, a symmetrical grouping of tonal time units vitalized by accent." The governing element of music is melody, and musical form is, after all, balanced groups of short melodies, phrases, or musical ideas.

The smallest musical unit of melody is called the *motive,** which varies greatly in length, but is usually two measures long. Let us take, however, as our example, a well-known song: here, the simple motive is only one measure. This we will find balanced by another one measure motive. We call this division a *phrase.*



The combination of phrases gives us sentences or periods. The first phrase is known as the *antecedent phrase;* the second phrase, as the *subsequent phrase.* Generally the antecedent phrase does not end on the tonic, and therefore it sounds incomplete; we call such an ending a *half cadence;* the subsequent phrase bringing the sentence to its completion ends with a *full* or *complete cadence* on the tonic.

We find much the same idea in sentence building in grammar. Take the sentence, *"The man is attempting to frame a picture."* The subject (first motive) is *"the man." "Is attempting"* is the predi-

*The term "motive" may also be used to designate the "subject" of a composition in sonata form (see page 271); or as Wagner used it in his "leit motif," where it becomes the characteristic melody associated with the action of the drama (see page 229).

cate (second motive). The statement "*The man is attempting*" is incomplete (corresponding to the antecedent phrase ending in a half cadence) and demands a phrase to complete its meaning. "*To frame*" and "*a picture*" (two additional motives) are here added as the explanation, making a complete sentence (period). To build a paragraph (divisions of the composition) more sentences must be added.

The structure of almost all musical periods is symmetrical: two phrases are balanced by two, three by three, four by four, etc.; however, this is not always the case, for we sometimes find four and three, two and three, four and five, or other combinations, grouped together, just as in poetry we do not always find the lines balanced in exactly the same number of feet.

The simplest elementary musical form is that in which one theme or melody is contrasted with another, after which the first melody is repeated. The earliest folk songs were expressed in this form which is known as the *simple primary song form*, and which we designate as A-B-A. (In this formula A stands for the first melody, and B for the contrasting melody.) In many of the early folk songs the first theme is repeated and the pattern becomes A-A-B-A. Here the second phrase B-A balances the first phrase A-A (the same number of measures in each half), hence it is known as *binary* or *two-part primary form*. This is the most popular pattern to be noted in folk songs; almost all of our best-known folk and familiar songs follow this model.

Often a composer lengthens each of the three divisions (A-B-A) so that each division has the same number of measures, and the term *three-part primary*, or *ternary* form is given to the composition. Occasionally the first theme is prefaced by a short introduction, while the third (a repetition of the first) is followed by a short coda, or additional phrase, which brings the song or dance to a more finished ending. This ternary form is frequently expanded so that each division of the A-B-A pattern becomes a simple song form. This form occurs in many of the old dances, such as the minuet, gavotte, polonaise, etc., in which appear the principal song form (*A*), a subordinate song form, or *trio*, in another key (*B*), and a restatement of the principal song form (*A*). When the counter dance began, it was played by three instruments, hence the name "*trio*" was given to this alternating melody.

In some of the folk songs, the melody was sung by one group, the second group beginning this melody as the first group began the second

melody. A third or fourth division followed each other also. This is known as the singing of "rounds." There also developed a dance-form known as the *Roundel* or circle formation for as many as will. Probably from both of these early customs developed the *Rondo,* a musical form or pattern which also became a popular form in verse.* The Rondo is so named because of the frequent recurrence of the original theme, which must also end the composition. This rondo form existed in three patterns, but the most popular was that which we shall designate A-B-A-C-A. First theme (A), contrasting theme (B), first theme repeated (A), another contrasting theme (C), return to original theme (A). From these simple folk songs and dances were developed all the more complicated forms which were evolved during the development of music.

ILLUSTRATIONS

64292	**Chanson Louis XIII and Pavane (Couperin-Kreisler)**	**Fritz Kreisler**
16474	**Amaryllis (Old French Rondo)**	**Victor Orchestra**
16882	**Santa Lucia (Italian Folk Song)**	**Reed Miller**
74100	**All Through the Night (Welsh Folk Song)**	**Evan Williams**

QUESTIONS

Which is an example of binary form? Which of ternary form? Is the coda used? Where? Is an introduction employed? Where? What form of the rondo is here used?

CHORUSES

All Through the Night (Welsh).
Drink To Me Only With Thine Eyes.
Jutlandish Dance Song.
Amaryllis (Ghys).
Boat to Cross the Ferry.

* A perfect example of rondo in verse is to be noted in this little poem by Bunner:

A "A pitcher of mignonette
In a tenement's highest casement,
B—Queer sort of a flower pot, yet
A—That pitcher of mignonette,
C Is a garden in Heaven set,
To the little sick child in the basement,
A The pitcher of mignonette
In a tenement's highest casement"

Lesson XI

Imitation in Music

The earliest examples of musical tone were the attempts to imitate the voices of nature. The first instruments were made with the means which nature herself provided. The uncouth savage beat his rhythmic war song on the hollow tree trunk, which was sometimes covered with skins; the horns of beasts produced the first trumpet calls; the reeds provided the Pipes of Pan and the simple shepherd pipe of ancient days, while the earliest stringed instrument, the lyre, was fashioned from an empty tortoise shell.*

The simple bird song has no definite form, for the governing power of rhythm is absent; yet rhythm is an ever-present factor in all nature. The bird on the wing moves with a rhythmic precision, just as the wind moves the trees and grasses in endless motion.† The combination of rhythm, melody and harmony into definite forms is man-made; and the introduction of the voices of nature in music must be classified as imitation.‡ Listen first to the natural bird voice, then to its imitation by a whistler, by a flute and by the human voice. Note also how the flute and voice imitate each other in the last selection.

ILLUSTRATIONS

45057	Song of a Captive Nightingale Song of a Thrush	Birds in Aviary of Karl Reich
55049	Songs of Our Native Birds	Charles Kellogg
16835	Spring Voices (Strauss) Birds of the Forest—Gavotte (Adolfs)	Guido Gialdini Guido Gialdini
88318	Thou Brilliant Bird ("Pearl of Brazil") (David) (With Flute Obbligato)	Mme. Tetrazzini

QUESTIONS

What other imitations have we heard in the previous lessons? What voice sings the last? What quality of soprano is here used? What fundamental principle does imitative music illustrate? Which selection on this program is an example of form?

* Recall the Greek myths of Pan, Apollo and Marsyas.

† In the "Pastoral Symphony" Beethoven repeats the opening phrase many times in order to emphasize the repetition of nature's voices.

‡ Recall other imitative effects which have been observed in music, for example, "Spinning Song," Mendelssohn; "The Bee," Schubert.

CHORUSES

Skylark for Thy Wing (Smart).
Away With Melancholy (Mozart).
The Bells of Aberdovey (Old Welsh).

Lesson XII

The Subdivisions of the Fundamental Principles

Music, by means of the fundamental principles, is the best medium for the expression of the deepest feelings of man's heart and life.

- Nationality
  - Patriotism
    - Martial spirit.
    - Loyalty—courage.
    - Tributes to heroism.
  - Characteristic customs
    - Love of native land.
    - Dances of the folk.
    - Wedding and festival music.
    - Occupations of the people.
- Form
  - Song
  - Dance
    - Waltz.
    - Minuet.
    - Polonaise.
    - Gavotte, etc.
  - Rondo.
  - March.

(The development of form will be discussed in detail in Course III.)

- Expression
  - Poetic thought
    - Religious feeling.
    - Joy.
    - Grief.
    - Tranquillity.
    - Nature.
    - Love.
    - Ecstasy.
  - Descriptive music
    - Description.
    - Imitation.
    - Narration of events.

ILLUSTRATIONS

Students should choose records for the illustration of the various subdivisions of this lesson from those previously used.

CHORUSES

America, or Star Spangled Banner.
The Lord is My Shepherd.
The Lass of Richmond Hill.
The Pigtail.
Plowing Song (Chadwick).
Fisherman's Song (Parker).

Lesson XIII

The Classification of National Music

Nationality is the first of the fundamental principles to be expressed in music, therefore the study of National Music will be considered in detail for the remainder of this course.

National music is classified under five headings:

THE DANCE SONG.—Composer unknown.

The old folk dance, first sung by the dancers, later played by the instruments, develops into the definite dance forms.

THE FOLK SONG.—Composer unknown.

The traditional folk song in either the binary or ternary form, from which the earliest song form developed.

COMPOSED FOLK SONG.—Composer known.

A national folk song reflecting poetic feeling, the theme, in poetry and music, inspired by folk traditions. In its latter development, the national folk song frequently becomes descriptive.

PATRIOTIC SONG.—Composer generally known.

A national song which reflects the spirit of the people and their love for home and country. It may be either a folk song or a composed song. It is often inspired by historical events. The music generally reflects the style and period of the composer.

NATIONAL COMPOSITION.—Composer known.

The use of the national dances, legend and history, has developed the great national schools of music of the present time. Many of the composers of national music wrote descriptive music, as being the most typical form in which to express the ideals of their native land. Some composers have written their conception, or imitation, of the music of countries other than their own. National composition, while it reflects the characteristics of folk music, must be distinguished from the folk dance and folk song, which have grown up through the centuries as a part of the daily life of the people.

ILLUSTRATIONS

17002 St. Patrick's Day (Dance Song) (Irish) — **Victor Military Band**

64210 Loch Lomond (Folk Song) (Scotch) — **Evan Williams**

16882 Santa Lucia (Denza) (Composed Folk Song) (Italian) — **Reed Miller**
The Watch on Rhine (Wilhelm) (Patriotic) (German) — **Werrenrath**

31740 The Two Grenadiers (Schumann) (National Composition) — **Reinald Werrenrath**

70050 Marche Slav (Tschaikowsky) (National Composition) — **Victor Herbert's Orchestra**

QUESTIONS

Which principle of national music does each selection represent? Which voice sings the second? The third? The fourth? The fifth? Which compositions reflect poetic thought? Which are descriptive? Which is an example of national composition by a composer of another country? In what form is Loch Lomond? Santa Lucia? In which does the rhythm indicate a boating song?

CHORUSES

Yankee Doodle (Dance Song).
Auld Lang Syne (Folk Song).
Old Kentucky Home (Composed Folk Song).
Columbia, the Gem of the Ocean (Patriotic).
Stars and Stripes Forever (National Composition).

Lesson XIV

The Similarities in National Music

In studying the peculiarities of nationality in music, there are certain musical characteristics which are common to all countries. Frequently only a slight change in the music gives an entirely different effect.

The customs, and later, the arts of various nations were often influenced by climatic conditions, as well as by racial and governmental forces. However, there are certain primitive elements recognizable in the music of all nations and of all times.

The song of a mother to her child is universal in character. We may note rhythmic and melodic differences, but the lullaby is in each instance of pre-eminent importance.

ROUGET DE L'ISLE'S FIRST SINGING OF THE MARSEILLAISE

The tragic note of the death march is also recognized even before the hearer discriminates as to its particular locality.

Love is a universal language, and a love song is not easily disguised even by the employment of characteristic national instruments.

Religion, tranquillity, joy and humor are also elements which are expressed by all nations, with but slight change in the musical methods employed.

Patriotism is absolutely universal. The stirring battle hymn arouses an ardor in the heart of the hearer which is not entirely governed by nationality. The same air has been used by the Saxon people for their national hymn, which was chosen by the English as "God Save the King," and which became in the United States our national anthem "America."

ILLUSTRATIONS

64402	**Wiegenlied (Brahms) (German)**	**Julia Culp**
61132	**Cradle Song (Napravnik) (Russian)**	**Marie Michailowa**
74236	**Kathleen Mavourneen (Irish)**	**John McCormack**
64136	**O Sole Mio (Italian)**	**Emilio de Gogorza**
74039	**La Marseillaise (Rouget De L'Isle) (French)**	**Marcel Journet**
17579	**Star Spangled Banner (Francis Scott Key) (American)**	**Victor Mixed Chorus**

QUESTIONS

What points of similarity do you note in the first and second selections? The third and fourth? The fifth and sixth? What voices sang each selection? Which are examples of poetic thought? Which is patriotic music? What instrumental feature is noticed in the second?

CHORUSES

Lullaby (Schubert).
O Hush Thee, My Baby (Scotch).
Robin Adair.
Austrian National Hymn.
Russian National Hymn.

Lesson XV

The Differences in National Music

National feeling in music may represent the patriotism of a country, by means of its batttle hymns, its tributes to warlike deeds and heroes, and its pride in the love of native land. It may depict the characteristic customs of a people, in the dances, which often are sung and danced during the work as well as the play time of the folk. Frequently, it is found that the most popular of these dances are descriptive of the occupations and festivities of the people.

RUSSIAN PEASANT DANCE

Music springs directly from the daily life of the folk, and it will be easily understood, that there is naturally as great a difference be-

tween the music of the peoples of various lands, as is to be found in their language, customs, dress and daily habits.

It must also be remembered that there are great racial differences in the peoples of Europe. The love of poetry, romance and gaiety of the Latin races, is in direct contrast to the stolid, plodding nature of the Teutons, or the fearless freedom of the Slavs, yet one can see points of similarity between the races which have settled in different lands. Changes have come also in the language, dress, customs and arts of these races. The Russian people are very different from the Bohemians and Hungarians, yet all came originally from the Slavonic race. Many of the changes which have come have been caused by geographical conditions.

For example, in northeastern Russia the folk stories and music are very much bolder and freer in character, than those found in the southwestern provinces of this vast land. In Norway, differences in art and customs are as noticeable as the differences in the physical aspect of the country.

The neighboring countries exert a great influence on the customs, art, and music of the folk. For example, Switzerland has the most loyal, devoted patriots to be found in any land. Yet, her provinces speak the language of their neighbors. German, French and Italian customs, stories and music, prevail throughout this tiny country. Political changes in Europe have made these neighboring influences even more apparent. Poland and Bohemia are the best examples of this.

In all national music there are four features which are easily apparent.

1. The use of different scales and modes than ours.

2. The constant mingling of major and minor with a decided preference towards the latter.

3. The importance of rhythmic variety.

4. The characteristic instruments used by the different nations.

These are easily observable as the basic factors of national music in all lands and times. In the study of the national music of to-day,

they are most easily recognized in those schools, which were outside the regular course of European development. In Italy, France, Germany, and England these national traits were long ago practically assimilated by the great schools of music, for which these countries are famous; while in Russia, Poland, Bohemia, and Scandinavia, certain primitive and Oriental ideas* have been retained in the music of the folk.

ILLUSTRATIONS

17611	White Dog Song (2) Grass Dance	Glacier Park Indians
	Medicine Song	Glacier Park Indians
65348	Aloha oe (Farewell to Thee)	Hawaiian Quintette
	Kuu Home (Native Plantation Song)	Hawaiian Quintette
70034	Molodka (Russian)	Balalaika Orchestra
	Sun in the Sky, Stop Shining	Balalaika Orchestra
17140	Battle of Killiecrankie	Sutcliffe Troupe
	Will Ye No Come Back Again (Scotch)	Sutcliffe Troupe

QUESTIONS

What rhythmic effects are noticeable in these numbers? Which reflect customs? Which are patriotic? Which are examples of poetic thought? Which are examples of dance song? What characteristic national instruments are used in these selections?

CHORUSES

Bosnian Shepherd's Song.
Wearing of the Green.
The Dannebrog (Denmark).
Scots Wha' Hae'.
Indian Song, "Aha, Hiaha," Dakota Tribe.

* While a few of the principles of Oriental music have been found in the music of the European folk, it must be acknowleged that the music of China, Japan, India and Arabia has remained absolutely untouched by Western civilization.

A course on music of Oriental lands would be exceedingly instructive, but as the influence of this music is not easily recognized, except by the analytical music student, it has not been included in this course.

Lesson XVI

Italy *

ITALIAN TARANTELLA

The Italian folk song has been almost entirely assimilated by the great Italian schools of music, which have existed in Italy since the rise of Christianity. Song is the natural expression of the Italian heart, and is usually the appeal of the lover to his fair mistress. In Venice and Naples, the two principal seaports of Italy, this love of song has been more apparent than in those cities which have been associated with the progress of Church and State. The boatmen and fishermen have their own song forms, which are still sung on the Bay of Naples and the Canals of Venice. The Italian folk song has been employed in all operas since the birth of that form in 1600. Therefore, it does not seem to have so strong an individual note in the music of to-day. In truth the "folk" music song by the gondoliers of Venice and the serenaders throughout Italy, is only the most popular music from the great Italian operas. Italy is a living example of the truth that "popular music is familiar music."

Italy has always led the world in all forms of art,† yet each of her

* In arranging the order of these lessons we have put Italy first, treating the countries as they have become identified with European civilization.

† Recall the wonderful galleries in Florence, Rome, Venice and Milan; and, if possible, consult reproductions of the well-known paintings.

cities was distinct in its method of expression. The greatest individuality was to be found in the city of Florence, which led the world with her free mode of government, as well as her free individual expression in all forms of art. In the search for a reconstructed Greek drama a group of Florentine noblemen gave to the world the first music drama (see Lesson VI, Course II, and Lesson I, Course IV). In Rome, the dignity of the Church has always been felt in all branches of Art. From Naples and Venice came the songs of the sea, and music reflecting the more simple life of the folk. Venice gave to Europe her stringed instruments, and in Venetian painting many representations of the instruments used by the folk are seen.

THE TARANTELLA—NEAPOLITAN DANCE

The various kingdoms of Italy were united under one flag in 1871 by the bravery of the great Garibaldi, general for the King Victor Emmanuel. The present Italian School is no longer divided by the sub-titles of the various principalities.

ILLUSTRATIONS

16136	Royal March of Italy (Patriotic)	Pryor's Band
	Garibaldi Hymn (Patriotic)	Sousa's Band
88355	Tarantella Napolitana (Pepoli-Rossini) (Dance Song)	Caruso
64277	The Dove (Folk Song of Tuscany)	Alma Gluck
16882	Santa Lucia (Composed Folk Song)	Reed Miller
35270	Intermezzo ("The Jewels of the Madonna") (Wolf-Ferrari) (National Composition)	Victor Orchestra

CHORUSES

Italian Hymn.
Santa Lucia.
Merry Life (Denza).
Barcarolle (Neapolitan).
Italian Hymn (Giardini).

Lesson XVII

Spain

In Spain and Portugal no definite modern school of music is found; yet in these countries there are innumerable musicians, who, although uneducated in the science of their art, still sing and play the folk music of past generations. Spanish literature is rich in romance and poetry; the history of Spain tells of the intercourse of the Spaniards with the Moors and other Oriental nations, as well as of the later exchange of thought with their European neighbors.* All branches of art in Spain reflect this influence, but it is most noticeable in Spanish architecture. The famous Alhambra, which is Spain's greatest monument, shows unmistakably the influence of the Moors.

AN ANDALUSIAN DANCE

It is through the gateway of Spain that much of the Oriental art, poetry, and music, which was the inspiration of the "Troubadours," entered into Europe.† Although many schools of music were established during the mediæval days, it is curious to note that Spanish music has had no distinctly modern development. The overtowering greatness of the schools of Italy and France have called some musicians from Spain, who have been identified with these schools, but her own source of melodic wealth and legendary lore has proved of little inspiration to her own sons.

No country of Europe is so completely mediæval in character as the Spain of to-day. She is only just beginning to realize her own importance politically. Her literature and art are being culti-

*One has but to recall the legends of the Holy Grail, which tell us that Montsalvat was located in the Pyrenees, on the peak now occupied by the monastery of Montserrat.

† The Troubadours also brought back many instruments from the Far East.

vated, as is also her music. Doubtless, before the end of the century, a great National School of music will be found in Spain. Many European masters have sought inspiration from Spanish sources,* but as yet Spain has provided no great modern composers, who can compare with those of the other European countries.

There are different groups of Spanish songs, divided according to the geographical and national character of the country. The most beautiful folk songs are found in Andalusia (Southern Spain), while the majority of dance songs are to be found in Galicia.

COURT OF THE LIONS, ALHAMBRA. (NOTE THE MOORISH INFLUENCE IN THE ARCHITECTURE)

The guitar is the most popular instrument. Many of the folk songs of Spain and Portugal are now found in South America, Cuba, Mexico and Southern California.

One of the most characteristic forms of Spanish folk song is the Alborada, or morning serenade, sung by the Troubadours to their fair ladies. This form was popular in France as Aubade, and is also to be found in parts of Italy.†

ILLUSTRATIONS

74367	**Romanza Andaluza (Sarasate)**	**Jan Kubelik**
64042	**Linda Mia (Folk Song)**	**Emilio de Gogorza**
64482	**El Celoso (Alvarez)**	**Emilio de Gogorza**
88526	**Aria—La Revoltosa (Chapi)**	**Mme. Bori and Senor de Segurola**
64556	**Spanish Dance (Granados)**	**Fritz Kreisler**

CHORUSES

Fading, Still Fading (Portuguese).
Spanish National Song.
The Daisies (Catalan Folk Song).
All That's Good and Great (Spanish).

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*A great many of the Spanish folk dances were incorporated by the classic composers into the form known as Partita or Suite. (See Lesson XXIII, Course III.)

†A remarkable poetic example of the morning song is "Hark! Hark the Lark" from Shakespeare's "Cymbeline."

Lesson XVIII

France

Many of the French folk songs belong to the period of the Jongleurs and Troubadours (from 1100), (Lesson IV, Course II). However, the Celt who inhabited early Gaul possessed a definite musical science. In 440, Salvian, the historian, records that a characteristic of his countrymen was "the habit of drowning care and sorrow in song."* In the old Gallic law, among the articles listed for exemption from seizure by creditors, were "all musical instruments."

With the coming of Christianity, the influence of the chant is to be noted. Later, the Teutons added a martial note when their armies inhabited parts of Gaul. Charlemagne ordered that the Gregorian chants should be taught in all the schools of his empire. From his time until the present day France has ever occupied an important position in the world of music.†

The influence of the instruments and the music of the Far East, brought into France by the Crusaders, left a definite impression on French folk music. In the "fair land of Provence,"‡ this spirit of romance and poetry colors all the folk songs of the region. Although as a general rule they are joyous, a tinge of melancholy is often noticed in these simple airs.§

In the provinces on the German border the songs resemble closely the simple charm of the Teuton expression. In Brittany the purest form of the old French folk song is now to be found, and the singing of rounds is still popular.

France possessed a remarkable early contrapuntal school (see Lesson V, Course II).

The singing games of the French children are reflected in the dances, which have always been so popular in France. These simple dances of the common people were soon copied by the nobility, and were later chiefly associated with Court life. These dances were introduced into the opera and became the ballet of the seventeenth century. The ballet has ever since remained one of the most popular forms in France.

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*The modern Celts also show this same peculiarity.

†Recall that with the founding of the Sorbonne, a chair of music was considered of equal rank with that of the other sciences.

‡When the Papal See was removed to France, Avignon was chosen as the home for the Pope.

§The most popular forms found in Provence are the *pastourelle*, *aubade*, *serenade* and *romance*.

In the brilliant Court life preceding the Revolution, music played an important part. The most popular songs of this period were imitations of the simple airs of the people, and are known as "Bergerettes." At the time of the Revolution many songs of a national character came into being, among them the great "Marseillaise," which is regarded as the most inspiring of patriotic songs.

ILLUSTRATIONS

17725 { **Duke of Marlborough** — **Macdonough, Dixon and Werrenrath**
War Song of Normans (2) Crusaders' Hymn — **Victor Male Chorus**

64202 **Aubade Provencale (Old French)** — **Fritz Kreisler**

64223 **Bergere Légere** — **Edmond Clement**

87509 **Au Clair de la Lune** — **Farrar and Clement**

35461 **Prelude (L'Arlesienne Suite) (Bizet)** — **Symphony Orchestra of Paris**

CHORUSES

War Song of the Normans.
The Marseillaise.
Legend of the Bells, from "Chimes of Normandy."
By the Moon's Pale Light.
Sleep Holy Child (Old French Noel).
Arise to the Good and the True.
The Hunter and the Lion.

FROM PAINTING BY MOREAU

OLD FRENCH MINUET

"ROUNDS"

On the Bridge at Avignon.
Early to Bed.
The Bell Doth Toll.

Lesson XIX

Germany

From the earliest times, there was a strong interest in music in Germany, which, during the modern epoch, has given more great music to the world than any other land.

Tacitus speaks of the Teuton army advancing to "the sound of battle hymns." The reforms of Charlemagne, in the church methods of employing the chants, doubtless restricted a free expression for a period. Yet, even at this time, every folk gathering was made festive by the song and dance. With the establishment of the individual courts of the nobles, bands of musicians were always retained to furnish entertainment and dancing for the guests.

The mediæval legends were sung by the Minnesingers and Meistersingers (Lesson IV, Course II), while the folk dances were kept alive through the efforts of the town pipers. These dances were first collected in the early seventeenth century and under the name "Partita" in Germany, and "Suite" in France, they reached the culmination of development at the time of Johann Sebastian Bach in the eighteenth century. (See Lesson XXIV, Course III.)

All the folk songs and dances of Germany have gradually been assimilated with the musical forms of the great composers. In parts of the country, old folk songs which represent all phases of nationality have become, as it were, polished by contact with the later great art

A PEASANT DANCE IN UPPER BAVARIA

DÜRER THE TOWN PIPER

forms. Many of the student songs and drinking songs were brought into the Church at the time of Luther, and, although folk songs, set to religious words, they are still sung in all reformed churches throughout the world.

The national hymn of Austria,* "God Save Franz," is by Haydn, and is in character a German folk song. Included in the list of German patriotic songs is also the great hymn of Martin Luther, "A Mighty Fortress is Our God." This was the battle hymn of the Lutherans, and was sung by the armies of Gustavus Adolphus during the Thirty Years' War. It has ever since remained a favorite hymn.

There is a strong point to be noticed in the German folk songs: the words and music are always inseparable in character; the drinking songs and student airs abound with jollity and good-fellowship; while the love songs reflect a truer depth of emotion, than that found in the more sentimental French love songs. All of Germany's legendary stories of the Rhine, all the folk lore of the Black Forest, are reflected in her folk songs.

The intellectual and serious side of the German race is remarkably portrayed in the regard shown for the art of music. From his babyhood, the German child is surrounded by music in the school and home.

In America the German folk song furnished the basis of the early Church and school music, and our school music to-day makes a frank acknowledgment of its debt to the German "Volkslieder." It is but natural, therefore, that German folk music seems less distinctly characteristic, than is some of the less known music of other lands.

*This song, known as "Deutschland, Deutschland Uber Alles," has also become one of the national hymns of Germany.

ILLUSTRATIONS

87021	Treue Liebe (True Love) (Folk Song)	Mme. Schumann-Heink
87182	Du, Du, Liegst mir im Herzen (Thou Fillest My Heart) (Folk Song—arr. Berger)	Mme. Gluck and Paul Reimers
45066	Liebesfreud (Old Vienna Waltz arr. Kreisler)	Beatrice Harrison
88547	Die Lorelei (Silcher)	Mme. Schumann-Heink
16159	Ein' Feste Burg (Luther) (In English)	Trinity Choir

CHORUSES

Tannnenbaum.

Holy Night.

The Vow.

How Can I Leave Thee?

Canst Thou Count the Stars?

Cuckoo, You Sing So Clear.

Lesson XX

Bohemian Music

The name "Bohemian" has always been a synonym for the wandering musician. In no other country of Europe has the town piper retained his mediæval privileges as he has in the smaller towns of Bohemia. In many ways, Bohemian music is similar to that of the other Slavic races, especially that of Poland.* Both countries have assimilated much from their neighbor's music. With Germany on the one hand, and Austria on the other, Bohemia has absorbed a great deal of the Teutonic spirit in her folk dances and songs. All the Slavonic people are partial to the dance and they have many dances in common, which show but slight changes in character.

During the period of the Reformation in Bohemia, and the wars of the Hussites, the religious fervor of the people is manifest in the sacred character of their music. It is interesting to note, that although Bohemia was almost entirely destroyed as a result of its partisanship in the cause of the Reformation, it is now a Catholic country.

There was no definite Bohemian school of music until the last half of the nineteenth century (see Lesson XXV, Course II).

* Although Bohemia and Poland are both governed by foreign conquerors, no other nations have so completely retained their own individual language, customs and music.

ILLUSTRATIONS

35148	Overture, "Bartered Bride" (Smetana)	Pryor's Band
74437	Slavonic Dance No. 2 (Dvořák)	Fritz Kreisler
87215	Old Slav Melody (Slovácká Piseń)	Mme. Destinn
88498	Good-Night (Folk Song)	Destinn and Gilly
87197	The Wedding (Folk Song)	Destinn and Gilly

CHORUSES

The Country Wedding.
Serenade (Bohemian Air).
Battle Hymn of the Hussites.

Lesson XXI

Hungary

DANCING THE CZARDAS

Hungarian music is always associated with Franz Liszt, for he was the first musician to employ the wonderful contrasts of rhythm and syncopation, that go to make up the characteristics of Hungarian music.* In considering Hungarian folk music, it must be remembered that Hungary is the borderland between the West and the Orient, and consists of a population made up of Magyars (the real Hungarian people), Gypsies, Germans, Jews, Slavs, Greeks, etc.

The favorite Hungarian musical scale is our normal minor, but with an augmented fourth, which produces a weird effect of "intensified minor." When this scale is employed, with the popular rhythmic and Oriental effects, there is an endless variety possible. Liszt once said, "It seems

* The Hungarian Rhapsodies of Liszt are so well known that they have purposely been omitted as illustrations. There are several excellent records which can be used if desired.

as if every newly-discovered fragment contains some new form, some unexpected turn, some rhythmic interruption of a picturesque effect previously absolutely unknown."

The Hungarian gypsies always adorn their melodies with curious runs, twists and turns, which are reminiscent of the Italian opera of the period of Rossini. Almost every Hungarian village possesses its gypsy band, the favorite instruments being the violin and the dulcimer. The dulcimer accents the rhythm, while the first violin leads in an improvisation of some well-known melody, the players following, guided by their own instinctive feeling for harmony. The air generally begins on the down beat, and is in dual time, in contrast with the triple time usually found in the other Slavic countries. No notes are ever used.

Of the various Hungarian forms, the *Czardas* is the most popular with the gypsies. It takes its name from the inn where it was first danced, and consists of two parts: a slow *Lassen,* which is generally minor in tone, and of melancholy character, and a rapid *Friska,* which is a wild and impassioned dance. The *Lassen* is danced first; the *Friska* becoming more and more animated, until the dancers drop back to the *Lassen* for a rest.

The gypsies of Hungary were undoubtedly the hirelings of the noble Magyars, and played the music of their masters. This accounts for the fact that gypsies of other lands show other characteristics in their music, which are not to be observed in Hungary.

Leland says that the Hungarian gypsy "has a deeper, wider and more original feeling in his music than any of his European brothers." Liszt writes: "The Magyars have adopted the gypsies for their national musicians; they have identified themselves with the proud and warlike enthusiasm, with the depressing sadness of the Hungarians, which they know so well how to imitate."

ILLUSTRATIONS

17003	**Czárdás (Traditional Folk-Dance)**	**Victor Military Band**
	or	
17821	**Cshebogar (Folk Dance)**	**Victor Military Band**
17973	**Hungarian Dance No. 5 (Brahms) Cembalom (Dulcimer) Solo**	**Joseph Moskowitz**
17462	**Improvisation on Old Hungarian Airs**	**Hungarian Gypsy Orchestra**
74303	**Hungarian Dances (Brahms)**	**Efrem Zimbalist**
35462	**Rakoczy March (Berlioz)**	**Symphony Orchestra of Paris**

CHORUS

Bosnian Shepherd's Song.
Hungary's Treasure.

Lesson XXII

Russia

Rubinstein declared that "the folk songs of the Russians stand alone." César Cui, another great Russian composer, says, "it is not too much to claim supremacy for Russia in the department of National Melodies. The popular songs of my country demand an original harmonization and an entirely distinct method of modulation, for we seldom find a melody which can be treated entirely within the major or minor mode, for even if it extends over but a few bars, it passes from relative major to minor or vice versa. These changes, generally unexpected, are almost always of a striking emotional effect."

The enormous size of Russia and the many points of difference between the various parts of the country, give an endless variety of local color to the Russian songs. The most original and interesting Russian songs have come from what is known as "Little Russia," the district of the Ukraine, bordering on Poland. Each event in the life of the Russian peasant from birth to death, his occupations, his pleasures and his hopes, are all reflected in his music. The Russian folk songs have all the characteristics which were observed in Lesson XV, for the Russian religion, that of the Greek Church, has brought the Russian peasant closer to the oldest science of music, than any of his neighbors.* The Jewish communities of Russia have always closely adhered to the orthodox service, and many Russian folk songs show the influence of the ancient system of the Hebrews, as well as that of the Greek Church.

In the Russian churches, no instruments are allowed, so that the deepest basso voices in the world are found in Russia to-day.

With the constant oppression of tyrant rulers and the invasion of Asiatic enemies, it is but natural that the best songs of Russia are sad, and favor the minor mode.

It is customary to divide the Russian songs into two classes:

1. Melodic songs: these are in the major key, are of a lively character, are sung in unison, and used to accompany dancing.

*Recall the different races and sects in Russia; the Asiatic influences that have come into Europe through Russia. Many of the choruses sung in schools are examples of Russian folk song.

A RUSSIAN COSSACK DANCE

2. Harmonic songs: these are sung in harmony, slower tempo, and favor the minor keys.*

The Russian School of Music is considered in detail, Lesson XXIII, Course II.

ILLUSTRATIONS†

70034	Molodka (Folk Dance)	Balalaika Orchestra
	Sun in the Sky Stop Shining (Folk Dance)	Balalaika Orchestra
63153	Kolebalnia (Folk Song)	Albert Janpolski
	Vanka (Folk Song)	Albert Janpolski
65147	Mother Moscow	Albert Janpolski
	Song of the Volga Boatmen	Albert Janpolski
17001	Kamarinskaia (Folk Dance)	Victor Military Band

CHORUSES

The Red Sarafan (Lwolf).
The Troïka.
Russian National Hymn.
The Harvester (Old Russian).
Song of Volga Boatmen (Old Russian).

*It is easily seen that the "melodic" songs we have classed as the "dance song," while the "harmonic song" we have already termed "the folk song."

†Several records from "Little Russia" have recently been issued. Nos. 67800 ,67811 and 67895 are recommended for use in this lesson.

Lesson XXIII

Poland

The music of Poland is, to the modern mind, strongly associated with the music for the piano. Many of the great pianists, from Chopin to Paderewski, have been of Polish origin.* It is not surprising, therefore, to find that the early Polish music favored instrumental rather than vocal expression. While Russian melodies betray their vocal origin by their limited melodic compass, in Poland, there is a much greater freedom in the use of rhythm and melody than is found in Russia. The Poles are more susceptible to romance, and they are more passionate. Their songs are filled with a fire that, in the syncopated notes, intricate rhythm and difficult melodic intervals, reveals the influence of instrumental expression.

The music of the four great divisions of the Slavic race, Russian, Polish, Bohemian and Hungarian, possesses similar characteristics. While the Russians and Bohemians have many points in common in their use of melodic and harmonic songs, the Poles and Hungarians are more passionate and intense in their dances, and in the use of instrumental forms.

The melancholy of the Russians is apparent also in the music of Poland, and tinges even the lively tunes. The Poles have been almost constantly the slaves of other nations,† and this has resulted in the sad and mournful strains of their folk music.

The national dances of Poland are the Mazurka and Polonaise, both of which Chopin immortalizes.‡

ILLUSTRATIONS

18002 Cracoviac (Crakow Dance) Polish Folk Dance
Victor Military Band
74051 Souvenir de Moscow (Wieniawski) Mischa Elman
63460 Two Folk Songs
(a) Krakowiak (Soprano Solo with Chorus) Roza-Kwasigrouch
(b) Na Wawel, Na Wawel Chopin Male Quartet
64224 Mazurka No. 2 (Chopin) Vladimir de Pachmann

CHORUSES

May Song.
Polish National Song (Old Folk Song).
Polish Fatherland Song.
Maiden's Wish (Spring Song).

* Poland has also given to the world many great opera singers: among them being Marcella Sembrich and the brothers Jean and Eduard DeReszke.

† Recall Poland's history, her past splendor, the elegance and luxury of her Court life in olden days. Remember also the help given America, at the time of the Revolution, by Kosciusko, the great Polish patriot.

‡ The revolution in Chopin's day influenced him greatly. (See Lesson XVII, Course II.)

Lesson XXIV

Norway

No folk music is more interesting than that found in Norway.* The physical aspect of the country, its deep forests, sunny meadows, high mountains, and rugged seacoast, inspires a love for contrast in art, which makes the folk tales and music of this land most fascinating. The old mythical stories of the Volsung Sagas, telling of the Norse Gods, were first sung by the Bards, or Skalds, who wove musical themes around these epic legends. They used for accompaniment the Langeleik, a long box-like instrument, shaped like a harp, and also the old Hardanger fiddle, which was similar to the viola d'amore of mediæval Italy.

The Norse songs are divided into two classes: one bold and vigorous, the other tender and plaintive. Many of these songs deal with simple events of life, some are hunting songs, some are humorous, and others have a simple, direct, poetic appeal.

The Norwegian folk song is most individual. In melodic contour, it possesses an erratic disregard for forms and conventions. The rhythms are suggestive of the active rough peasant, boisterously enjoying the dance, or of the weird antics attributed to the curious elves and gnomes of the underworld.

Although for many years joined to Sweden, Norway has always retained her own independence in art. Foreign art was never popular here as in Sweden and Denmark.

Many excellent musicians from the North were living in Germany and Italy during the seventeenth and eighteenth centuries. It was not until the nineteenth century that a National School was established in Norway. (See Lesson XXIV, Course II.)

ILLUSTRATIONS

17160	**Norwegian Mountain March (Folk Dance)**	**Victor Band**
65931	**Han Mass Aa'n Lasse (Folk Song)**	**Rolf Hammer**
	Han Ole (Folk Song)	**Rolf Hammer**
63618	**Aa, Ola, Ola (Folk Song)**	**Mme. Aalrud-Tillisch**
	Astri, mi Astri (Folk Song)	**Mme. Aalrud-Tillisch**
65929	**Gamale Norge (Folk Song)**	**Rolf Hammer**
	To Norway, Mother of the Brave (Folk Song)	**Rolf Hammer**
16596	**National Hymn of Norway (Sinding)**	**Victor Orchestra**

*Americans should be especially interested in the customs of Norway, because of the early discoveries made in America by the Norse sailors.

The greatest Scandinavian expression in literature, art and music, has come from Norway. Thorwaldsen, Björnson, Ibsen, Ole Bull, Grieg and Sinding are all names of which Norway is proud.

CHORUSES

National Hymn of Norway.
Last Night the Nightingale Woke Me (Kjerulf).
Haakon's Cradle Song (Grieg).
My Dear, Old Mother (Grieg).
Ebb and Flow (Folk Song).

Lesson XXV

Sweden

Swedish music has many points of similarity with that of Norway,* yet it is not as individual in character. "The Thirty Years' War" brought Sweden into contact with the customs and manners of other lands, and all her arts reflect this fact, although it is most strongly noticeable in her music. During the reign of Charles XII, a typical French Court was maintained in Stockholm, which has ever since remained one of the cosmopolitan capitals of Europe. It is, therefore, but natural that Swedish music, even that sung by the folk, should have been influenced by foreign conditions. The folk dances have remained more truly characteristic of the Swedish nation than the songs.

It is a well-known fact, that all folk songs have strong points of similarity, and that many legendary stories are the same in all lands. Therefore, the songs of all the northern countries show a common relationship. The Swedish songs are less tragic and melancholy than the Norwegian folk songs, and while not as regular in rhythm as the Danish melodies, they reflect the influence of other European countries.

The Swedish folk song is generally in a happy vein and in some the Tyrolean yodel is suggested.† Some of the older songs were founded on the Gregorian tones, and it is also noticeable that many of the tunes begin on the unaccented beat. The majority of the songs are, however, in even time.

The lute, which was originally imported into Sweden from Italy, has become one of the national instruments of the land, and many of the best Swedish folk songs are sung to its accompaniment.

* Recall the union of Sweden and Norway, and the recent separation in government relations there.

† Sweden has been called "the land of singers." Jenny Lind and Christine Nillson are two names never to be forgotten in the annals of Scandinavian song.

A SWEDISH FOLK DANCE

From the other countries of Europe, the Swedish folk borrowed dances, the most popular dance in Sweden being the Polska, a frank copy of the Polish dance.

The rise of the Modern Swedish School of Music is carefully considered in Lesson XXIV, Course II.

ILLUSTRATIONS*

16596	**National Airs of Sweden**	**Victor Orchestra**
87270	**"When I Was Seventeen" (Swedish Folk Song)**	**Frieda Hempel**
17085	**Fjallnaspolska (Mountain Polka) (Swedish)**	**Victor Band**
	Bleking (Swedish)	**Victor Band**
63429	**Two Folk Songs with lute accompaniment**	**Torkel Scholander**
35159	**Swedish Wedding March (Söderman)**	**Pryor's Band**

CHORUSES

National Air of Sweden (Charles John, Our Brave King).
The Horn (Old Swedish).
To Nature (Swedish Folk Song).
Cradle Song (Favorite of Jenny Lind).
Light of the World (Old Swedish).

* Among recent Swedish records issued are numbers 65798 and 67811, played by old Swedish violins. They are recommended for use in this lesson.

Lesson XXVI

Ireland

The music of Ireland is similar in many respects to that of Scotland and Wales. Since there existed a very much earlier civilization in Ireland than in the other parts of Great Britain, many of the songs now claimed by Scotland and England were doubtless originally native to Ireland.

IRISH JIG—NEW YEAR'S EVE IN IRELAND

Hecatarus, the Egyptian historian, writes of Ireland in 500 B. C.: "There is a city, whose citizens are most of them harpers; who, playing upon the harp, chant sacred hymns to Apollo in the temple."

Before the coming of St. Patrick to Ireland, 432 A. D., the Druids made use of music in their services, and had a system of musical notation carved on their sacred stones. Cormac MacArt, the Head King of Ireland, 254-277 A. D., is recorded as having "a band of music to soften his pillow and solace him in time of relaxation."

In the fifth century, the Irish folk songs were classified as "folk songs, dances, war songs and religious songs." The earliest use of the diatonic scale is attributed to the Irish, who early evolved several definite musical forms. They were the first also to make use of counterpoint. From Ireland Europe received her earliest teachers in music for the abbeys, while many of the Catholic hymns in the ritual of the church to-day were the inspiration of Irish scholars of the middle ages. The earliest form of the neumes was ascribed to these Irish monks. Their method of employing a drone bass was termed "the cronan," which has been described as "a low murmuring accompani-

ment or chorus, which from the name, 'cronan' must have been produced in the throat, like the purring of a cat."

In the twelfth century, John of Salisbury comments on the famous Harp School of Ireland, which had then been in existence for several centuries. The contests of harpers dates from the sixth century, when these annual gatherings at "Tara's Hall" were first instituted. During the thirteenth century many of the harpers visited Wales and Scotland. The early harpers followed the modes in use in the Christian Church chants, so that in many of the early Irish songs are found good examples of the modes brought into the Church service by Gregory. (See Lesson III, Course II.)

During the wars of the sixteenth, seventeenth, and eighteenth centuries, the art of music declined in Ireland, and many Irish melodies were rewritten in the English style. The majority of the Irish harpers were driven from Ireland during Cromwell's persecution, and the music of the Irish people was kept alive by the pipers and fiddlers. As the Church now frowned on music, the musician was no longer regarded as a man of honor, but became an outcast.

Through the centuries of oppression and amid the constant striving for independence, the Irish have ever retained their love for music, but their songs are a strange mixture of that mingling of joy and sorrow, which is characteristic of the Celt. Even many of the rollicking drinking songs reflect an underlying strain of grief. The most popular subjects for the Irish folk singer are love and sorrow. Many of the melodies of these songs are older than the words, and in the resetting often the tunes have been changed. Every occupation of the Irish people, from milking the cows to spinning, has its own individual tune, sometimes sung merely to describe it.

The Irish used the bagpipes, in addition to the fiddle, as accompaniments to their dances.* The most popular Irish dance is the jig, which was named from a peculiar stringed instrument, somewhat resembling the violin. This was called the Geige—the dance taking its name, just as the hornpipe did, from the instrument used to provide the music for that dance. The lilt is the striking characteristic of these dances, which, for infectious gaiety, have never been equaled.

The Irish people are inherently mystical and poetic, yet their sense of humor has won for them the hearts of the world. They

* Record 18286 gives a medley of Irish jigs and melodies played upon the Irish bagpipes, known also as "Union Pipes."

reflect in their music the truth of the description of their race, "the only people who always find the silver lining."

ILLUSTRATIONS

17840	**Rinnce Fada (Top of Cork Road) (Old Irish Folk Dance)**	**Victor Military Band**
64117	**The Minstrel Boy**	**John McCormack**
74236	**Kathleen Mavourneen**	**John McCormack**
64259	**The Harp that Once Thro' Tara's Halls**	**John McCormack**
17897	**Irish Tune from County Derry (arr. Percy Grainger)**	**Victor Concert Orchestra**
17002	**St. Patrick's Day (Irish Jig)**	**Victor Military Band**

CHORUSES

Molly Bawn.
Wearing of the Green.
Harp That Once Thro' Tara's Halls.
Low-Back'd Car (Lover).
Bendemeer's Stream.

Lesson XXVII

Wales

There is absolute proof that there existed in Wales, a very advanced musical culture, which dates back earlier than that of Scotland or England.* The bards were as distinctly native to Wales as to Ireland and in early days were of great importance.† In the twelfth century Prince Griffith, who had been educated in Ireland, introduced the Irish harp into Wales and many Irish harpers settled at his court. To this circumstance is due the fact that the lilt is noticeable is so many of the Welsh songs.

In addition to the harp the bards also used the crwth, which was a favorite instrument in all the north countries. (See Lesson XIX, Course III.) The crwth was a stringed instrument played with a bow, and was used entirely as an accompaniment to the song, recited or sung by the bard. The crwth has been found throughout Scandinavia, Russia and Northern Germany. The hornpipe and bagpipe were also used in Wales.

From 1200 to 1400 the Bards of Wales exerted a tremendous musical influence. Little of the music of that period remains, as Edward I, fearing that the minstrels instilled a dangerous patriotism

*The relation of Wales to the British Empire is of great interest. The physical aspect of this tiny land makes possible much contrast in its folk lore.

†The Welsh bards were our first story tellers, and by many authorities they are believed to be our first wandering musicians.

among his subjects, made their profession unlawful. In the reign of Henry IV, Owen Glyndwe led a revolt of the minstrels, who for a short time regained some of their early privileges. However, minstrelsy soon declined, its place being taken by the popular eisteddfod or song festival of the people, at which contests between singers, instrumentalists and choruses are arranged. Mention of these song contests was made by historians as early as the seventh century, but in the twelfth century the eisteddfod became of national importance. From that time until the present this custom has been maintained, and practically every small town in Wales now has its eisteddfod.* Every composition submitted is given a hearing, and old and young, rich and poor, join together in praise of song.

A curious custom of ancient days in Wales is still retained; this is the "Pennillion Singing." The harper plays a well-known tune over several times, then each of the company in turn extemporizes words to fit this melody; the chorus singing "Tal la la" between each new stanza.

Although the Welsh are known as a nation of singers, they sing the song of bygone days. Most of the Welsh airs we know to-day have been sung in England for so many years that they are frequently classified as English Folk Songs.

ILLUSTRATIONS

74100	**All Through the Night**	**Evan Williams**
64141	**Mentra Gwen (Venturesome Gwen)**	**Evan Williams**
17180	**Men of Harlech**	**Peerless Quartet**

CHORUSES

Men of Harlech.
The Sun Smiles in Beauty (Old Welsh Air, The Ash Grove).
Forth to the Battle.

Lesson XXVIII

Scotland

Scotch national music has always been recognized as distinctly individual, because of an unusual charm in melody and rhythm.

In their folk music is reflected that love of home and country.

*The Welsh who have settled in America have brought their music with them, and many of our best chorus concerts are given by the Welsh Choirs. Annual eisteddfods are held in all the Welsh settlements in America.

SCOTCH DANCE—"THE REEL OF TULLOCH"

that sturdy independence, loyalty and pathos which have ever been characteristic of the Scot.

As Gaelic is believed one of the earliest known languages, the Scots doubtless possessed a musical system of great antiquity. The bard was as important a part of Scotch life as in that of Ireland or Wales.

Many of the Scotch tunes are older than the words now sung to them, yet in these verses there is to be traced the entire history of the Scotch people. In addition to the lament, the love song, and those which reflect the customs of the folk, the Scotch commemorate in song every historical event.

Scotch music was not generally known in England until the reign of Charles II. The half century after the Restoration was a busy one for the Jacobite poets. The borderland ballads of this period belong equally to England and Scotland. "Jock o' Hazeldean," a song claimed by both Scotland and England, is an excellent example.

Like all folk music, that of Scotland was more or less influenced by the instruments used by the people. The harp, crwth, fiddle and pipe were all popular instruments during mediæval days, but the national Scotch instrument is still the bagpipe. The origin of this instrument is lost in antiquity. Although found in Asia, Africa and Europe, it reached its perfection in Scotland. To really appreciate the charm of the bagpipe it must be heard out of doors. It is the use of this tonally restricted instrument which probably accounts for the fact that most of the Scotch melodies are based on the pentatonic or five-tone scale. The rhythmic peculiarity known as the "Scotch snap," in which the first tone has but one-fourth the duration of the second, is also due to this instrument.

Many of our best-known Scottish songs are settings of the poems of Robert Burns. Scotland is also indebted to Sir Walter Scott, who gave in his novels and poems many excellent illustrations of the greatness of Scotch heroism.

THE SCOTCH SWORD DANCE

At the time of the Reformation music was frowned upon in the Scottish churches, and this prejudice has greatly retarded the musical progress of Scotland. Yet the national use of Scotch melodies has been very popular in modern music, although there are but few composers from Scotland itself. Beethoven used many Scotch airs, and from his time to the present day the charm of Scottish music has been very strong.*

ILLUSTRATIONS

17001	**Highland Fling** (Traditional)	**Victor Military Band**
64210	**Loch Lomond**	**Evan Williams**
55052	**Hail to the Chief** (Sanderson)	**Victor Male Chorus**
16961	**Jock o' Hazeldean**	**John Young**
	Scots Wha Hae Wi' Wallace Bled	**Reinald Werrenrath**
17140	**Scotch Medley March**	**Sutcliffe Troupe**
	The Battle of Killiecrankie (2) Will Ye No Come Back Again	**Sutcliffe Troupe**

CHORUSES

My Heart's in the Highlands.
Annie Laurie.
Robin Adair.
Flow Gently, Sweet Afton (Burns).
Auld Lang Syne.
Wha'll Be King But Charlie?
The Campbells Are Coming.
Scots Wha Hae Wi' Wallace Bled.

* Mendelssohn's "Scotch Symphony" is an excellent illustration.

Lesson XXIX

England

In a certain sense all the folk music of the British Isles belongs to England, yet there is a vast difference in the music of Ireland, Wales and Scotland, not only in distinction from each other, but also in contrast to that of England herself.

The sacrificial chant of the early Druids is vividly described by Tacitus. The boisterous gaiety of the Saxons is also remarked. This characteristic has never entirely disappeared from British music. St. Augustine brought the Gregorian chant to Briton in 597, and on this foundation was built that remarkable school of counterpoint which flourished in England during mediæval days. This was, in a certain sense, a handicap to free musical expression, as all music was written along certain formal lines of construction. A romantic color was given to the Saxon music by the Normans. Later the influence of France is very distinctly seen in the early dialogues with music, which were popular in Elizabethan days. All the instruments at that time were imported from either France or Italy, and the music is all reflective of the artificiality of Court life.

PAINTING BY NASH

OLD ENGLISH MAY FESTIVAL

CHARACTERS IN THE MORRIS DANCE

Shakespeare makes constant mention of music in his works. Most of his verses were written for music already in existence. Throughout his works it is felt that music played an important part in the Court life of the sixteenth century. (See Lesson XXIX, Course II.) The Reformation soon ended this period of joyous song. During the days of Cromwell we find two distinct types of music, the psalms of the Puritans being gloomy and disagreeable and in strong contrast to the dashing gaiety and the drinking songs of the Cavaliers.

Among the common people song springs spontaneously from the heart, and whether it be in days of trial or warfare, or in days of peace and contentment, it will ultimately find expression. Many of the English folk airs have been copied from the Irish, Welsh and Scotch, but even in the dances and glees the sturdy simplicity of the English is ever noticeable. No nation possesses such simple yet dramatic ballads as those found in England.

The national English songs are in the truest sense scarcely to be recognized as examples of patriotic music. Many authorities claim "God Save the King" was imported from Saxony and does not rightly belong to either England or America. "Rule Britannia" reflects the style of opera in Dr. Arne's day, the music being better suited as a setting to a dainty verse than to a hymn of valor. The songs which are designated as "Old English" are a product of the late seventeenth century.

ILLUSTRATIONS

17087 **May Pole Dance—Bluff King Hal** — **Victor Military Band**

17724 **When That I Was a Little Tiny Boy ("Twelfth Night") (Shakespeare-Fielding) (2) Hold Thy Peace ("Twelfth Night") (Unaccompanied)**
Macdonough, Dixon and Werrenrath
Come Unto These Yellow Sands ("The Tempest") (Shakespeare-Purcell) (2) Greensleeves (Traditional) (Baritone with Male Trio, Harp and 'Cello) Werrenrath, Dixon and Hooley

18010	Sellenger's Round (Old English Dance)	Victor Military Band
	Gathering Peascods (Old English Dance)	Victor Military Band
17190	The Lass With the Delicate Air (Dr. Arne)	Olive Kline
64320	Have You Seen But a Whyte Lillie Grow (Ben Jonson)	Alma Gluck
17086	Morris Dance—Laudnum Bunches	Victor Military Band
17897	Shepherd's Hey (Morris Dance) (arr. Grainger)	Victor Concert Orchestra

CHORUSES

The Jolly Miller.

The Lass of Richmond Hill (McNally).

Come Unto These Yellow Hills.

God Save the King.

Rule Britannia (Dr. Arne).

Listen Lordlings.

Boat to Cross Ferry.

Drink to Me Only.

Lesson XXX

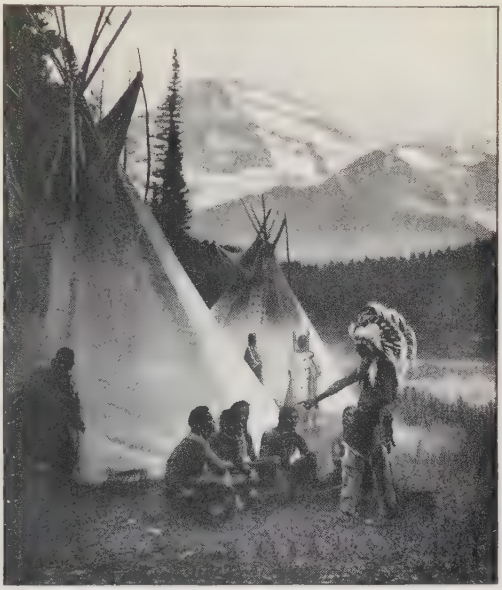
America

Much has been written in the past few years of the folk music of America. Many musicians believe the future of our American School rests on the use of Indian melodies; while others argue that the songs of the American negroes are our national music. In the study of folk music we have found that the influence of struggles and triumphs, of joys and sorrows, all leave their impression on the music and art of any people.

For the first hundred years American music was entirely under the influence of the Puritans. The Bay Psalm Book, which was published in 1640, was a metrical arrangement of the psalms which

were to be sung to certain old tunes found in the Ainsworth collection, which had previously been brought from Holland. The best known of these are "Old Hundred" and "Dundee."

Dances and songs of England (Ireland, Scotland and Wales), Germany and France became popular in various settlements of America during the eighteenth century, but the constant wars gave little opportunity for actual musical development.



WHITE QUIVER TALKING TO THE WISE MEN OF THE TRIBE, GLACIER NATIONAL PARK, MONTANA

America has been called "the great melting pot of the world," because here are found people from all the races of the world, yet the two races which are the most closely identified with early civilization in America are the Indians and the negroes. In Louisiana are many French influences, and the Spanish expression in southern California is unmistakable in the architecture, art and music; but neither of these have influenced national art. As all music developed from primitive man, so the Indian chants and dances are of exceedingly great interest in the building of an American individual expression. The songs of the plantation negroes, born in slavery, have an expression of individual folk character, which is original and distinct.

BLACKFEET INDIANS, WITH NATIVE MUSICAL INSTRUMENTS

We have seen that folk

music in other lands has developed during the days of hardship, and has been inspired by wars and oppression. We are too near our own music to rightly judge its true worth, but there are many of the war songs of 1861, as well as the ballads of that period, which will undoubtedly be classed as American folk song in future days. (See Lesson XXX, Course II.)

ILLUSTRATIONS

17611	White Dog Song (2) Grass Dance	Glacier Park Indians of Blackfeet Tribe
	Medicine Song	Glacier Park Indians of Blackfeet Tribe
17663	Good News (Negro Spirituals)	Tuskegee Institute Singers
	Live a Humble	Tuskegee Institute Singers
17646	Psalm 107, Psalm 100—"The Bay Psalm Book"	Lyric Quartet
16389	Old Folks at Home (Foster)	Elsie Baker
	My Old Kentucky Home (Foster)	Harry Macdonough
17579	Star Spangled Banner (Francis Scott Key)	Victor Mixed Chorus

CHORUSES

Dixie Land (Dan Emmet).
Maryland, My Maryland (Randall).
Marching Through Georgia (Work).
Yankee Doodle.
Hail Columbia (Hopkinson-Fyles).
Star Spangled Banner (Francis Scott Key).
All the above songs, and
Massa Dear (Johnson).
Red, White and Blue (Shaw).
Old Black Joe (Foster).
Song of a Thousand Years (Work).
Come Where My Love Lies Dreaming (Foster).

REVIEW AND EXAMINATIONS

In giving an examination several records should be played and pupils should write on paper, names of compositions, composers, if any; nationality; by what voice, instrument or combination, illustration was presented; and what principle of expression it represented.

Note books should count for one-half of yearly standing.

The History of Music

COURSE II

Preface

In taking up the History of Music as a serious study, remember that the history of any art is a record of cultural development, and should not be devoted to individual biography. Music is closely related to the development of civilization, and the events of the world's history are definitely reflected in music's growth.

In considering the history of civilization, music, although the oldest of the arts, is noticeable as the last to be seriously developed. A nation first becomes great through conquest; it next assumes commercial, then political importance; then begins a development of its arts, of which architecture, sculpture and painting, "the visible arts," are first considered; next comes literature and the drama; and last of all, that art, which is the first expression of primitive man—Music.

Students should have access to several good works on the History of Music, and should carefully study their notes made in the classroom. A strong point should be made of the correlation of musical development to contemporary historical events and literary epochs.

It is suggested that short papers on the lives of the greatest composers be written, and that outside reading of individual biography be done *before* the lesson. Make frequent and intelligent use of the public library.

These lessons and the illustrative records should be made an integral part of the study of general history, literature and English composition.*

Musical History is divided into the following general periods:

Ancient Music: To the Birth of Christ

Development of the music of the Assyrians, Hebrews and Egyptians and the science of Greek music.

* The thoughtful teacher or student will find delightful illustrations in these musical selections, of hitherto unrecognized inter-relations between music and the greatest works of literature. The literary study of the Bible (Hebrew chants; oratorios); mythology (Greek music; the Nibelungen Ring by Wagner); Shakespeare (the settings of the Shakespeare songs); Ivanhoe (the music of the Troubadours); numerous other selections of the English poets from Milton to Tennyson. In the study of French the old folks songs are of value, while to clearly understand Moliere, the court dances used at his time will be of great interest. The settings of Provost's "Manon Lescaut" and Murger's "La Vie de Boheme" will be an added inspiration to the student reading these works. The German student will gain a clearer insight in his studies by hearing the old folk airs; the songs of the Minnesingers and Meistersingers; the works of Wagner; the settings of Schiller's "Egmont" and Goethe's "Faust" and "Werther."

The History of Music

Early Church Schools: To the Sixteenth Century

Schools of counterpoint and polyphony develop through the influence of the Church.

Secular Schools: From the Twelfth to the Seventeenth Century

Secular music developed by the Troubadours, Jongleurs, Minnesingers and Meistersingers.

Musical Renaissance: Seventeenth Century

Rise of individual expression gives birth to the opera and oratorio in Italy. Their development in Italy, France, Germany and England in the seventeenth century.

Classical School: Eighteenth Century

Development of formal music from Bach to Beethoven.

Romantic School: Early Nineteenth Century

Rise of individuality; giving expression in program music, virtuosity and nationality. From Beethoven to Wagner.

Modern Music: Late Nineteenth Century to Present Day

Rise of the modern schools of national expression. Realism versus impressionism.

The course is divided into thirty lessons, as follows:

I. Music of the Ancients.
II. Music of the Greeks.
III. Music of the Early Church.
IV. Early Secular Music.
V. Mediæval Schools of Music.
VI. Beginnings of the Opera.
VII. Beginnings of the Oratorio.
VIII. Handel.
IX. Bach.
X. Gluck.
XI. Haydn.
XII. Mozart.
XIII. Beethoven.
XIV. Schubert and German Lieder.
XV. Romanticism in Germany.
XVI. Romanticism in France.
XVII. The Rise of Nationalism in Composition.
XVIII. Opera Before Wagner.
XIX. Wagner.
XX. The Influence of Wagner.
XXI. Brahms.

XXII. The Characteristics of Modern Music.
XXIII. Russia.
XXIV. Scandinavia.
XXV. Bohemia.
XXVI. Germany.
XXVII. Italy.
XXVIII. France.
XXIX. England.
XXX. America.

CHORUSES

The following choruses are suggested for use with the first six lessons, as they belong, in a general way, to the period discussed:

Religious

Penitential Hymn (Ancient Hebrew). (Ascribed to King David.)

My Salvation's Tower (Hebrew Tune). (Sung at Feast of "Judas Maccabæus.")

To God on High (Ancient Church Tune).

Evening Hymn of St. Ambrose (Piericini).

Adoramus Te (Palestrina).

Gloria Patri (Palestrina).

Hear My Prayers (Palestrina).

Chorale (Michael Praetorius, 1586-1610).

Chorale (Johann Gruger, 1649).

Secular

War Song of the Normans (Ancient Tune). Said to have been sung at the Battle of Hastings.

Ballade of Jeanne d'Arc (Old French).

The Butterfly (Old French).

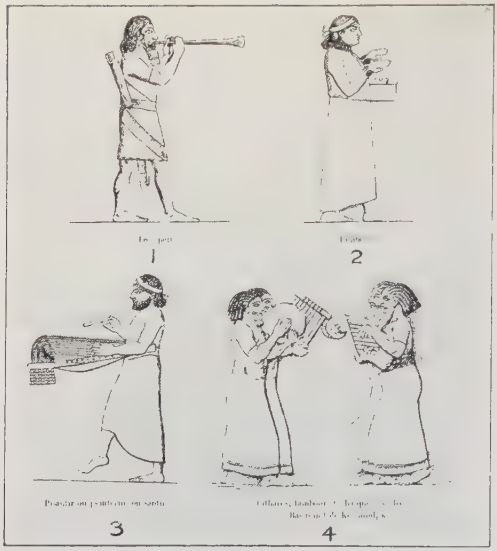
Amaryllis (Old French).

Summer Is A-coming In.

Lesson I

The Music of the Ancients

The most authentic record of the music of the ancients, is that which is depicted by the bas reliefs, and wall paintings, of the Assyrians and Egyptians. Although the Hebrews were undoubtedly the

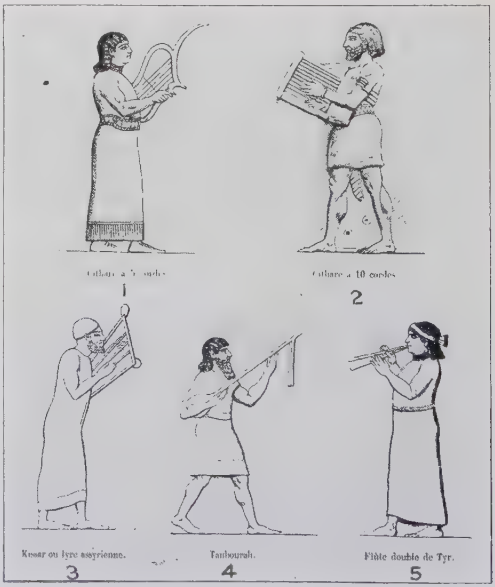


ASSYRIAN INSTRUMENTS

1. Trumpet.
2. Drum.
3. Dulcimer.
4. Lyres and Tambourines.

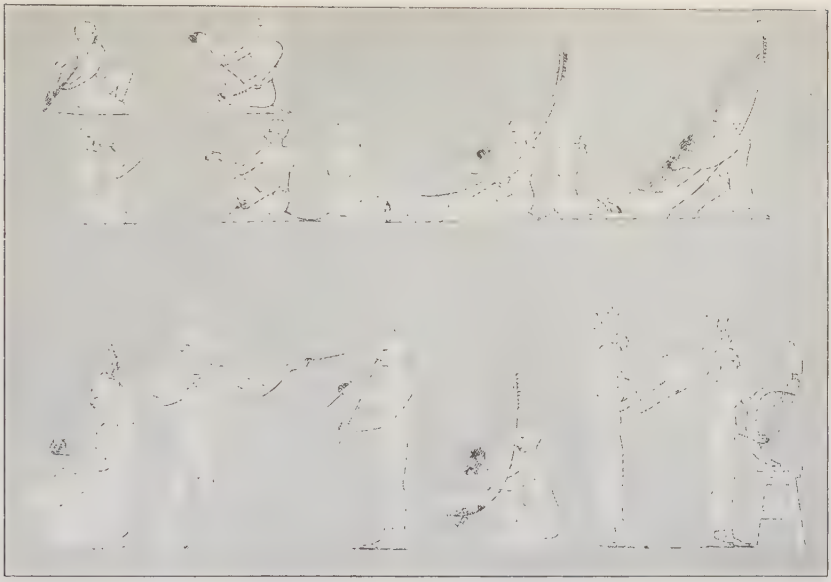
best musicians of ancient days, they left us no visible record of their musical instruments, for, fulfilling the letter of the law, the children of Israel made no graven images. The description to be found in the Bible was made during the reign of James I of England, when practically nothing was known of ancient music, and the musical instruments in use at his time were substituted for those of Israel.

The Assyrians being a warlike race used instruments of percussion, and where wind instruments were employed, they were the military trumpets and drums. Their stringed instruments, of which the dulcimer (the ancestor of our zither) was the most popular, were all made with metal strings and very often metal janglers, similar to those now on tambourines, were attached. All Assyrian music was high pitched and penetrating. In some bas reliefs the figures of the women are seen pinching their throats as if attempting to produce a high shrill tone.



ASSYRIAN INSTRUMENTS

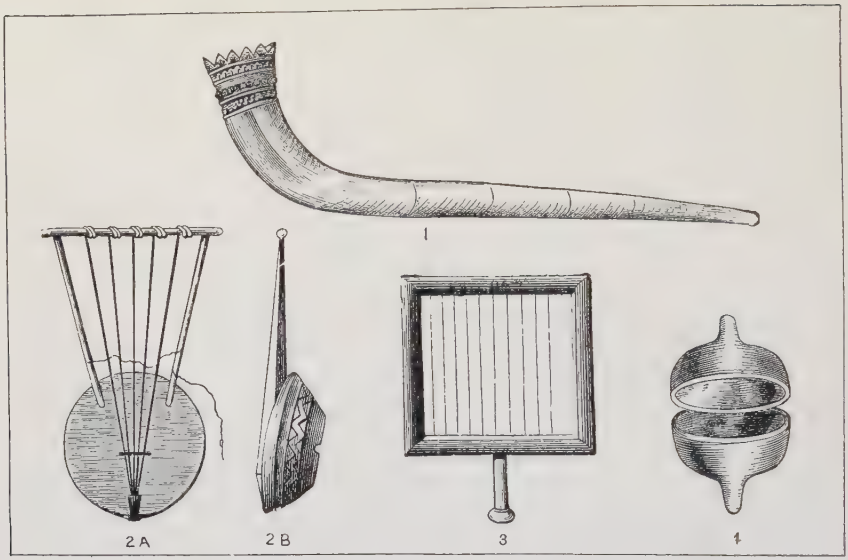
1. Lyre, 5 strings.
2. Lyre, 10 strings.
3. Assyrian lyre.
4. Assyrian lute.
5. Double flute.



ANCIENT EGYPTIAN MUSICAL INSTRUMENTS

The Egyptians had a definite science of music, which antedates 3000 B. C. and was closely connected with religion and astronomy. During the Golden Age, 1500-1200 B. C., music was employed, not only as a social diversion, but also as a feature of the religious service. Professionally trained dancers and singers formed schools of music, where were also to be found large bands of instrumentalists and choruses. In many wall paintings there are representations of these large orchestras; they are always conducted by a leader, and a preponderance of stringed instruments is noticeable. The Egyptians used the lyre and the lute, but the national instrument was the harp,* which is found in all sizes, from those carried in the hand, to the immense temple harps of twenty-three strings. In days of battle, trumpets and drums were employed. The wind instruments, which were the most popular in Egypt, were the single and double pipes or flutes. These blended well with the stringed instruments. A typical Egyptian instrument, which the Hebrews and Greeks both borrowed from their Nile neighbors, was the sistra or sistrum, a horse-shoe-shaped bar of metal, with a handle. When this was shaken in

* It was while in captivity in Egypt that the Israelites learned the beauties of the harp, which they adopted as their national instrument. These small hand harps were those used by David. See also Psalms CXXXVII, 1-5, XXXIII, XLVII.



HEBREW MUSICAL INSTRUMENTS. 1, SHOFAR; 2 A, 2 B, HASUR, THE HEBREW ZITHER; 3, PSALTER; 4, CYMBALS

the hand the metal janglers fastened across it vibrated with a tingling rhythm, which was used to accompany the temple dances.*

It was from the Egyptians that the Hebrews and Greeks obtained their knowledge of the science of music. The Hebrews also borrowed instruments from the Assyrians, as well as the Egyptians, and with the well-known musical ability, which has always been an attribute of the Hebrew race, it is not surprising that the Israelites had a direct influence on musical development. Large choirs of voices and instruments were used in the religious service of the Hebrews, and during the reign of King Solomon 4,000 musicians were employed in the temple service. All religious music was chanted by the priests and answered by the choir, in the form we know in the Catholic Church to-day as antiphonal singing.† (See Lesson III, Course II.) The earliest instrument of the Hebrews was the Shofar, a trumpet made from a ram's horn, and still used in the orthodox temples, to assemble the congregation on festival and holy days. These horns

*The toph, a Hebrew tambour with metal janglers, copied from the Egyptian sistra, is undoubtedly the instrument used by Miriam to accompany her song of triumph (Exodus XV, 1). A toph was in the hands of Jeptha's daughter when she came forth to meet her father.

† The psalms of David were written to be sung in this antiphonal manner. They are still used in this way as "Responsive Readings" in the Protestant churches.

were duplicated in brass for use in times of war. Strangely, we find no records of drums or percussion instruments being used by the Hebrews. Pipes and flutes were often combined with the lyre, the psaltery and the harp, and the toph is frequently noted in temple use.

EGYPTIAN DANCE

ILLUSTRATIONS

17745	Kawokores Rohe Adre (Like a Shepherd) Eil Molei Rachmim	Cantor G. Sirota and Chorus
17771	Birchos Kohanim (Benediction by the Priests) Aw Horachmim	Cantor G. Sirota and Chorus
74355	Kol Nidre (arr. for Violin—Bruch)	Maud Powell

Lesson II

The Music of the Greeks

The Greeks adopted their musical science from the Egyptians. The study of music was considered of extreme importance by them and the education of the Greek youth comprised but two topics: music and athletics.

DESIGN FROM A GREEK VASE

It is customary to divide Greek music into three general periods:

1. Mythical Age —prior to 675 B. C. (As the Pythian Games founded 1000 B. C. introduced musical contests, it is cus-

TERPSICHORE
Note example of primitive lyre

tomary to begin the knowledge of Greek musical science from that date.) It was during this period that the mythical stories of the power of music, as illustrated by Hermes, Pan, Apollo, Marsyas, Orpheus and Amphion, originated. Homer (950 B. C.) is credited with the heroic poetry which was recited by the bards to the accompaniment of the lyre.

2. Classical Period — 650-338 B. C. Macedonian Conquest. This period really culminated in the fifth century in Athens. The greatest names associated with the music of this time were: the musicians Terpander, Pythagoras, Arion; the poets Alcaeus and Sappho; and the Attic School of Drama.

3. Alexandrian Period—325 B. C. to the Christian Era. During these years the original thought in art gave way to servile copying of the past great works. This is the period of Roman music also, which, like the other forms of art, was but a bad imitation of that of Greece.

The Greek scale was founded on the tetra-chord, meaning four tones. In different localities of Greece the position of the half tone in the tetra-chord varied, thus there were several principal scales: Dorian, Phrygian, Lydian, Mixo-Lydian, Hypo-Dorian, Hypo-Phrygian and Hypo-Lydian.*

The Greeks were especially partial to stringed instruments, the lyre and cithara being the most popular. The wind instruments were the auloe or long

APOLLO
(Note example of later form of lyre)

* From the combination of two of the Greek tetra-chords our major and minor scales were developed.

flute, the single and double flutes, and syrinx or Pan's pipes, a mouth organ of seven reeds bound together. They used but few percussion instruments, and these were small in size, being mostly tambourines, cymbals and the sistra. Trumpets and horns of brass were used occasionally, and became very popular in later Roman days.

MARBLE TABLET OF THE HYMN TO APOLLO

In the Greek theatre, the choruses and the dancers were of great importance. Many of the principal actors sang their lines with an accompaniment on the lyre.*

The method of notation employed by the Greeks was the use of letters above the words to indicate the pitch, but not the duration of the tone. In later days these were supplemented with a peculiar system of characters, which were used to indicate where the breath should be taken and which thus, were a slight suggestion as to the rhythmic accent. These characters were called neumes or neumae, the name being derived from the Greek word meaning breath.†

A MODERN GREEK DANCE

* Originally the actors were the leaders of the two antiphonal choruses.

† Very few examples remain in existence of music written in the old neume system of the Greeks. See analysis of "Hymn to Apollo."

ILLUSTRATIONS

35279 Hymn to Apollo (Found at Delphi, 1893) (Harp acc. by Emma Rous) Elsie Baker

63511 Kyrie Kekraxa — Greek Church Choir
63511 Kinonikon — Greek Church Choir

63535 Cleptopoula — Dance Song of the Mountaineers
63535 Roumeliotica — Dance Song of the Mountaineers

Lesson III

The Music of the Early Church

During the early days of Christianity, music was divided into religious music and secular music. When bands of Christians met in the secret chambers of the Catacombs, psalms were chanted as a part of the service, in the old antiphonal manner of the Hebrews. No instruments were used in these services. The early Church fathers felt that "a Christian maiden should not know the sound of a flute or lyre," as these instruments were always associated with the orgies at the courts of the emperors. It was, moreover, necessary to maintain strict secrecy as to these gatherings, and even the chants were sung in a low tone. With the establishment of the Greek Church, Greek methods were also employed. From the stories of St. Cecilia, St. Augustine and others, we realize the important part music played in the early religious enthusiasm.

CHURCH OF ST. AMBROSE, MILAN

Secular songs and dances, as well as all instrumental music, became a part of the daily life of the people, but was entirely distinct

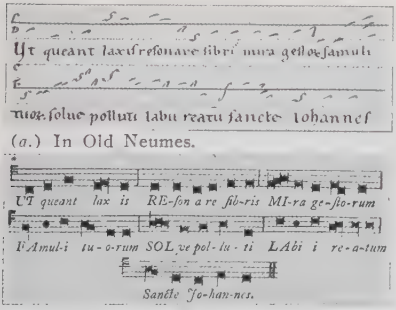
from religious music until the time of the Crusades.

The important names of the Early Church School are: Ambrose (333-397), Bishop of Milan (394) collected the old chants then in use, for a definite form of Church service, and sent missionaries to Northern Europe to teach the Ambrosian chant. Ambrose used four of the Greek modes known as authentic. We know little of his chant, save that it was metrical.

Pope Gregory (540-604) destroyed the Ambrosian chant and established the Gregorian chant or

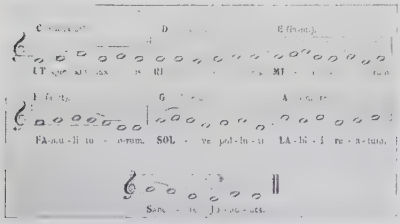
FROM AN OLD MSS.

POPE GREGORY DICTATING HIS ANTIPHONAL


Ut queant laxis resonare fibris mira gestorum famuli
tuorum solue pollutum labii reatum sancte Iohannes
UT queant lax is RE-son a re fib-ris MI-ra ge-sto-rum
FAmul-i tu-o-rum SOL ve pol-lu-ti LAbi i re-a-tum
Sancte Io-han-nes.

(*a.*) In Old Neumes.

(*b.*) In Gregorian Notation.



(*c.*) In Modern Notation.

THREE REPRESENTATIONS OF THE HYMN TO ST. JOHN THE BAPTIST

Plain-Song now in use in the Roman Catholic Church. These chants were written in a large book called Antiphonal or Antiphonarium, and a notation similar to the Greek Neumes was used. Gregory added to the four Authentic modes—the four Plagal modes as well. He established schools for choristers* and gave a definite form to the Church service.

Hucbald of Flanders (840-930) tried to establish harmony on the basis of scientific relationship of tone. He attempted reforms in notation and made use of parallel lines, to indicate tonal relationship, from which comes the present staff.

Guido of Arezzo† (995-1050)

* Recall the early schools of music which were found in the British Isles. It was from the Irish monasteries that the earliest teachers for the Gregorian chant were chosen.

† Arezzo is a hill town in Italy between Rome and Florence. Many recent discoveries in Etruscan art have been found here.

established the method of solfeggio or singing by note, in use to-day, thus simplifying the teaching of music.

Guido discovered that the favorite hymn to St. John the Baptist possessed a peculiar characteristic, the opening syllable of each line being one tone higher than that preceding it. Guido took these syllables to represent the seven tones of the scale:

* *Ut* queant laxis.
*Re*sonare fibris.
*Mi*ra gestorum.
*Fa*muli tuorum.
*Sol*ve polluti.
*La*bii reatum.

English Translation

In order that Thy servants with loose (vocal) chords may sing again and again the wonders of Thy deeds, quash the indictment against our sinful lips, O Saint John!

Sancte Johannes.

GUIDO D'AREZZO

Guido also used colored lines on which the neumes were written, and indicated by means of letters, before each line, that all neumes on said line were of certain pitch. Those above and below were thus given a definite relationship. The line letters he employed were C, G, and F. The modern clefs are simply transformations of these original letter forms.

Franco of Cologne (thirteenth century) established a system of representing rhythm by measure. He employed four kinds of notes, from brevis (the shortest) to maxima (the longest). Franco was the first theorist to distinguish between duple and triple time, and advocated the use of triple time as "the perfect measure" for church music.

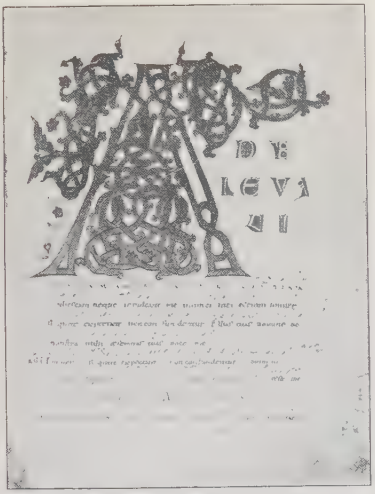
FROM "GERBERT'S SCRIPTORES"

GUIDO OF AREZZO EXPLAINING HIS USE OF THE MONOCHORD TO THE BISHOP THEODALDUS

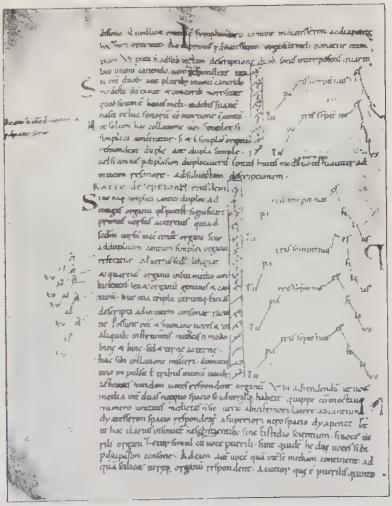
The three elements of music: rhythm, melody and harmony, were developed scientifically in the church school, in reversed order: harmony, melody and rhythm. The general spread of musical science

*For euphony "ut" was later changed to "do" and the seventh tone of the scale became "si" or "ti."

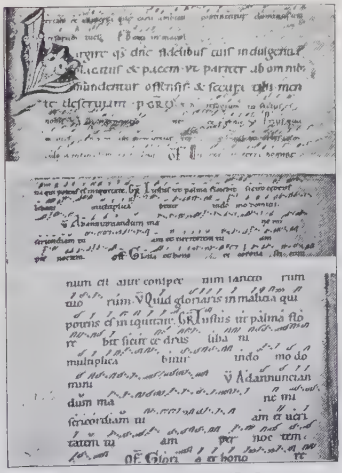
EXAMPLES OF EARLY NOTATION



FIRST PAGE OF THE GREGORIAN ANTIPHONAL



SPECIMEN OF HUCBALD MANUSCRIPT



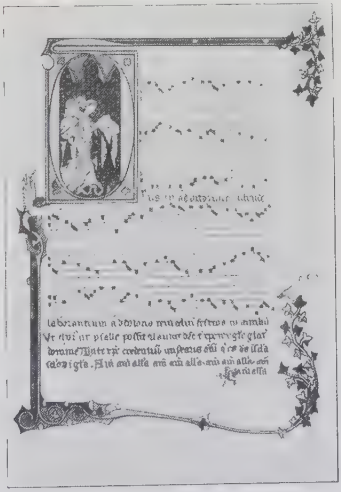
(*a.*)

(*b.*)

(*c.*)

OLD MANUSCRIPTS

(*a.*) Zurich, Tenth or Eleventh Century.
(*b.*) Provence, Twelfth Century.
(*c.*) Zurich, Thirteenth Century.



PAGE OF A THIRTEENTH CENTURY MANUSCRIPT IN THE LIBRARY OF THE UNIVERSITY OF MONTPELIER

throughout Europe is to be noted in the fact that the reforms starting with Italy spread to Flanders, thence returned to Italy and back to Cologne.

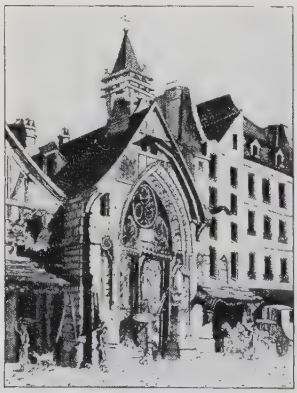
ILLUSTRATIONS*

61123	Exultate Justi	Sistine Choir
71001	Kyrie Eleison (Gregorian High Mass)	Sistine Choir
61108	Offertorio e Communione (Gregorian High Mass)	Sistine Choir
55072	Hymn to St. John Baptist (Diaconus) In Latin	Olive Kline
	Hymn of Charlemagne	Reinald Werrenrath
	Lament for Charlemagne In Latin	

Lesson IV

Secular Music in Mediæval Days

While the science of music was being developed under the direction of the Church, the real spirit of music was in the hands of the common people. All that is best in music rises from the natural feeling of the folk, and this is just as true in the early development as it is in the later founding of the modern national schools.



CHURCH OF ST. JULLIEN, PARIS, 1330

The early minstrels of the north were divided into two classes: the bard, who recounted deeds of chivalry; and the minstrel musician, who, in addition to his musical attainments, did tricks also, and frequently appeared as an actor in the early miracle and mystery plays. These men in France were known as jongleurs, or jugglers, in distinction to the troubadors, or French knights, who sang their lays to the fair court ladies. When the jongleurs settled in the cities these musicians formed guilds similar to those of the other trades, the earliest being the order of Jongleurs of St. Jullien in Paris, which held the right to produce all the music for that city and refused to allow any musician, not a member, to play there. This order was in existence until the reign of Louis XV. In England and Germany similar conditions are found, the town pipers of Germany existing in some places until the middle of the nineteenth century.

We note in general history, that, as a result of the Crusades,

* These examples of Gregorian chants present an excellent illustration of the antiphonal chant of the Roman Catholic Church. Compare with the Sirota and the Greek Church records. It may be well to replay one of each.

there ensued a period known as "The Age of Chivalry" (twelfth and thirteenth centuries). To this period belong the Troubadours of France, Italy, and Spain (called trouvères in Northern France) and the minnesingers of Germany. These men returning from the Orient brought back instruments, poetry and music from the far east, which was soon assimilated with their own.

PAINTING BY FRANZ HALS

THE JESTER

The troubadours counted among their numbers William, Count of Poitiers (1080-1127); Richard I of England, "The Lion Hearted" (1157-1199); Chatelain de Coucy (1157-1192); King Thibaut of Navarre (1201-1254); and Adam de la Halle (1240-1287). The latter, known as "The Hunchback of Arras," was the most famous of the troubadours. To him is attributed the pastoral operetta "Robin and Marion," in which is to be found the germ of the comic opera of later days. The troubadours wrote in the simple style of the song, and accompanied their melody with stringed instruments. They frequently employed jongleurs to aid them in furthering their cause. When the later Crusades drew all the nobility to the East, the common people took up the development of music.

14TH CENTURY PRINT

WALTHER VON DER VOGELWEIDE

The minnesingers (literally translated "love singers") carried on the musical movement in Germany, and are contemporaneous with the greatest of the troubadours. They flourished during the period of Hohenstaufen supremacy, twelfth and thirteenth centuries. They were not only musicians, but also the epic poets of the day, and the greatest German poetic versions of mediæval legends are attributed to them. The greatest order of the minnesingers met in the Wartburg Castle in

Eisenach, and included Hermann, the Landgrave of Thuringia, Gottfried von Strassburg, Heinrich Tannhauser, Walther von der Vogelweide, Wolfram von Eschenbach. Their annual contest of song was immortalized by Wagner in "Tannhauser."

To Gottfried von Strassburg, literature is indebted for the greatest Teutonic version of "Tristan and Isolde," while Wolfram von Eschenbach in his "Parsifal" and "Titurel," gave to the world the greatest mediæval versions of the Holy Grail.*

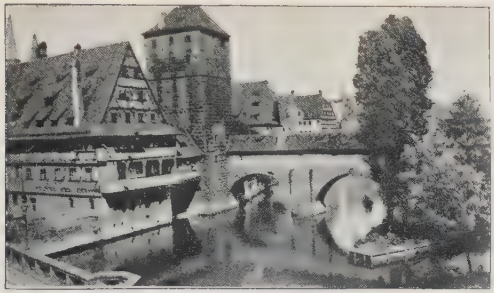
Heinrich von Meissen (1260-1318) was known as "Frauenlob," because of his songs in praise of women. He is often described as "the last of the minnesingers." That distinction really belongs to Oswald von Wolkenstein (1377-1445), who sang most of his songs in praise of Margaret of Arragon. He set his original melodies to two and three-part counterpoint, and although many of his canonic imitations were similar to the church music of the day, his songs were more individual than any of his predecessors.

With the decline of feudal power in the fourteenth century the burghers and artisans of the towns formed the guilds of meistersingers (mastersingers) which reached their culmination of power in the sixteenth century. Through the efforts of these guilds the art of music became a trade, of as great importance as any of the other various industries. Starting in the Rhine country, the movement spread to Bavaria. The most famous order met in Nuremburg† and was dominated by the great genius, Hans Sachs (1494-1576), who was known as "a shoemaker and a poet, too." The meistersingers built their songs according to very strict rules. Their imagery was often weakened by their conventional method of composition, which was bound absolutely to the *tablature* or laws of the order.

HANS SACHS
(From the monument in Nurnberg)

* Wagner obtained his inspiration for "Lohengrin" and "Parsifal" from Wolfram, while he follows the legend of "Tristan" as given by Gottfried.

† Wagner's one comic opera, "Die Meistersinger von Nurnberg," tells us of the customs of the most famous guild and its leader, Hans Sachs.



NURNBERG, THE HOME OF THE MEISTERSINGERS

TRIAL OF A CANDIDATE FOR THE MEISTERSINGER GUILD

ST. CATHERINE'S CHURCH, NURNBERG, WHERE THE MEISTERSINGERS MET

There also existed in Germany the town musicians or pipers, who held the exclusive right to play for all occasions in their respective towns. (See Lesson XIX, Course I.)

ILLUSTRATIONS

17725 { **Duke of Marlborough** — **Macdonough, Dixon and Werrenrath**
War Song of Normans (2) Crusaders' Hymn—Victor Male Chorus

17290 { **When the Nightingale Doth Sing (Troubadour)** } **Reinald**
Summertime (Minnesinger) } **Werrenrath**

17760 { **Merci clamant (de Coucy) (2) Pour mal tems, ni pour gelée (Thibaut of Navarre)** — **Raymond Dixon**
Robin's m'aime ("Robin and Marion") (2) Jai encor un tel Pate ("Robin and Marion") (Adam de la Halle) — **Raymond Dixon**

45083 **Douce dame jolie (Mauchault)** — **Lambert Murphy**

Lesson V

Mediæval Schools of Music

The rise of definite schools of music was the result of the general musical knowledge, which was fast spreading among the common people. With the establishment of the University of Paris in 1100, a school of music was considered as necessary as a school of science, and there is absolute proof that such a school existed in England, because of the manuscript of a six-part canon called "Sumer is icumen in" (probable date 1225 to 1240).

ENGRAVING BY GARDANO, 1559
ADRIAN WILLAERT

From France the movement spread to the Netherlands, then down to Italy, and gave rise to the birth of Opera, at the end of the Renaissance. The music of this period was originally all written for choruses, and was composed in the strict antiphonic style of the Gregorian chant, later

developing into the polyphonic or many-voiced, part writing. All music was composed on the strictest pattern of the contrapuntal development, the canon being the form most used, as giving the greatest opportunity for the display of technical knowledge.

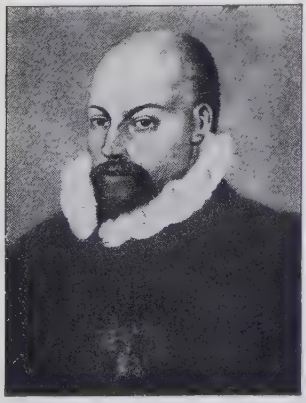
This development began in the Gallo-Belgic School (1360-1460) and was brought to its culmination by the great School of the Netherlands (1425-1625). William Dufay (1400-1474), the greatest genius of the Gallo-Belgic School, was in reality the founder of its more important successor.

INSTRUMENTAL MUSIC OF THE FIFTEENTH CENTURY

The Netherland School is divided into four periods:

First Period (1425-1512). Perfection of technical counterpoint. Chief masters, Johannes Okeghem (1430-1513), and his pupils, Jacob Hobrecht (1430-1506), Antoine Brumel (1460-1520). Canonic writing was brought to its culmination during this period.

Second Period (1455-1526). Attempts were made to acquire pure tonal beauty. The greatest master was Josquin des Pres (1450-1521), a pupil of Okeghem, who was the first musician having sufficient musical science at his command to be able to write freely. Martin Luther was his friend and was doubtless influenced and aided by Josquin in his use of folk melodies. Luther once said of him, "Josquin is a master of the notes; they have to do as he wills; other composers must do as the notes will."



ORLANDO DI LASSUS

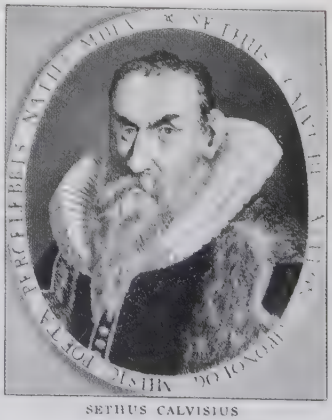
Johannes Tinctor (1446-1511) belongs to this period. He was the first of the Netherland masters to go to Italy. In 1455 Tinctor became Court Director for

Ferdinand of Arragon at Naples, and is credited as being the founder of the Neapolitan School of *bel canto*.

Third Period (1495-1572). Development of tone painting and secular music. The chief masters of this period carried the science of the north into Italy. The most important genius was Adrian Willaert (1480-1562), who founded the instrumental school of Venice.* In 1527 Willaert was appointed choir master of St. Mark's, Venice. Noting that there were two organs in the opposite choir lofts, Willaert determined to use them in the antiphonal manner. His pupils, Cyprian de Rore (1516-1565), the first to use chromatic harmony; Andrea Gabrielli (1510-1586), the first to use instruments in the antiphonal manner, carried on Willaert's ideas and made the school of Venice of supreme importance.

MICHAEL PRAETORIUS

Claude Goudimel (1502-1572), another pupil of Josquin, carried Netherland teachings into Italy and founded the great choral school of Rome, where Palestrina received his earliest teaching. Other composers of this period were Nicholas Gombert (1495-1570), Jakob Arcadelt (1514-1560) noted for his Madrigales, and Clement Jannequin (sixteenth century), who attempted to imitate the sounds of nature. They wrote secular music almost exclusively and are the first composers of descriptive music.



SETHUS CALVISIUS

Fourth Period (1520-1625). Counterpoint becomes subservient to expres-

* The development of the viol family (violin, viola, violoncello, contra bass) is a direct result of the intercourse between Venice and the Far East. The rebec of the East was combined with the crwth of Northern Europe and became the viol; this reached its perfection of development in the School of Cremona (established by Amati in 1520), which was especially prominent during the seventeenth and early eighteenth centuries. (See Lesson XXI, Course III.)

sion. This period is dominated by Orlando di Lassus (1520-1594), who was known throughout Europe as "The Prince of Musicians." He is said to have written over 2,500 compositions. A complete master of counterpoint, di Lassus wrote in all styles. Often his music is as stiff and conventional as Okeghem's; again it is filled with the most modern chromatic harmonies, yet it ever abounds in the highest and truest religious expression.

Jan Peter Sweelinck (1540-1621) and Philip de Monte (1521-1603), both men of talent, were completely overshadowed by the greater genius of di Lassus.

In Germany, Sethus Calvisius (1556-1615) and Michael Praetorius (1576-1621) played important parts in the development of contrapuntal form.

PALESTRINA

Contemporaneous with this period was Giovanni Pierliugi Sante, called Palestrina from his birthplace (1514-1594). Palestrina may be claimed as a direct descendant of the Netherland School, for he was an early pupil of Goudimel's famous school in Rome. With Palestrina, polyphonic religious music was brought to its culmination, and it may be rightly claimed that no church music since his day has reached the truly religious height of Palestrina's Marcellus Masses. These works were written in 1563 at the request of Pope Pius IX, who wished to prove to the Council of Trent that music could be religious and popular at the same time. Palestrina and his followers, Nanini (1540-1607), Allegri (1584-1662), and Anerio (1560-1630) helped to give again to the Roman Catholic Church the purity and strength of the Gregorian type of expression.* They also laid the foundations for the great chorus singing of the oratorios and operas of the next century.

ILLUSTRATIONS†

35279	**Sumer is icumen in (English Canon, 12th Century)**	**Victor Chorus**
17793	**Mon coeur se recommande a vous (Orlando di Lassus)**	**Raymond Dixon**
	Il bianco cigno (Arcadelt)	**Raymond Dixon**
45083	**L'espoir que j'ai (Jannequin)**	**Lambert Murphy**
71023	**Filiae Jerusalem (Gabrieli)**	**Sistine Choir, directed by Perosi**

* Pope Pius X returned to the use of the Gregorian style of the early contrapuntal schools.

† A record of examples of early Netherland counterpoint is in preparation.

17870 { Joseph Mine (Old German Christmas Song) (Calvisius, composed 1587) — Victor Mixed Chorus
Lo, How a Rose E'er Blooming (2) To Us Is Born Immanuel (Praetorius, composed 1600) — Victor Mixed Quartet

17548 { Gloria Patri (Palestrina) (arr. Damrosch) — Victor Chorus
Populo Meus (Palestrina) (arr. Damrosch) — Victor Chorus

Lesson VI

The Beginnings of Opera

In the development of secular music through the mediæval period, the Mysteries and Miracle Plays were given with music. Occasionally pastoral plays were produced with music by the troubadours; yet no real development, combining the drama with music, took place until the seventeenth century. Through the efforts of a band of wealthy Florentine nobles the form of opera was given to the world. This group of men, known as the "Camerata," believing that the Greeks had recited their dramatic lines to a musical accompaniment, made several attempts to re-create this form. A short poetic work on the mythical story of "Dafne," built on this musical plan, was produced in 1597. Thus was given to the world monody, or single melody with the accompaniment subordinated. In "Dafne" the "Camerata" presented the principles of the modern music drama; namely, that drama, music, and interpreter should be of equal importance.

FIRENZE, BARDI PALACE, WHERE THE "CAMERATA" MET

In 1600 the real movement began with the publishing of the score of "Eurydice," a music drama by Peri and Rinuccini.* This work was produced for the marriage of Maria de Medici to Henry IV of France, and scores were sent all over Europe. From Florence the movement spread to the other

*Collaborating with them was Caccini, another Florentine musician, who contributed many beautiful airs in Peri's "Eurydice." During the same year Caccini published his own setting of the same libretto.

schools of Italy; to France, Austria and Germany.* Its development in Italy is coincident with the rise of the three Italian Schools: Rome, Venice, and Naples.

ROME.—Development of choruses, particularly noticeable in the interest shown in oratorio.

Carissimi (1640-1674). Greatest oratorio writer of Rome.

VENICE.—Instrumental development and marvelous stage equipment. Opera divided into Opera Seria and Opera Buffa.

Monteverde (1567-1643) introduced violins into the orchestra.

Cavalli (1600-1676) introduced the comic element in opera.

Cesti (1620-1669). Pupil of Carissimi. Attempted to combine ideas of this master and Cavalli, and divided the opera into Opera Seria and Opera Buffa.

Caldara (1678-1763) a prolific composer of operas, orators and masses.

NAPLES.—Vocal display becomes of greater importance than dramatic action.

Stradella (1645-1681?).

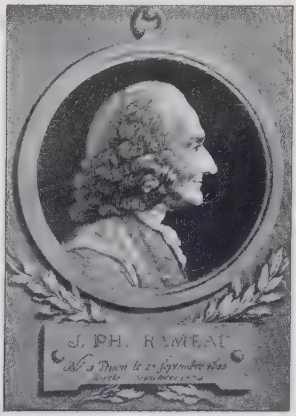
Alessandro Scarlatti (1659-1725). Contemporary of Handel.

FRANCE.—The opera takes at once a popular place, due to the influence of Perrin and Lully, who held from the French government the exclusive rights to produce opera in France.

Perrin (1620-1675). Founder of French Opera.

Lully (1633-1687). Founder of Italian Opera in France.

Rameau (1683-1764). Contemporary of Handel.



JEAN PHILIPPE RAMEAU

*While Italy, France, Germany and England had well-established schools of music during the seventeenth century, in America our settlements in Virginia, New York, Massachusetts and Pennsylvania were only just beginning. The Puritans forbade the singing of secular tunes and thus the development of music in America, with the exception of a few hymns, was retarded for over a hundred years. Although distracted by many wars with the Indians, and dissensions with the mother countries of Europe, our colonists still contributed to the advancement of culture by the establishment of many schools and colleges. Of these, Harvard (1638), William and Mary (1692), and Yale (1700), are the most important.

GERMANY.—The Thirty Years' War* made the expense of the opera practically impossible, and there were but few works in this form written.

Heinrich Schütz (1585-1672).
Johann Mattheson (1681-1764).
Reinhard Keiser (1673-1739).

ENGLAND.—Chiefly influenced by the Italian type of Opera Seria.

Henry Lawes (1595-1662). Composed music for Masques and Interludes.

Pelham Humphreys (1647-1674). Founder of English Opera.

Henry Purcell (1658-1695). Greatest English composer.

At the time of Handel the Opera Seria had long been separated from the true music drama, and was in reality simply a string of recitatives and arias, sung by actors in costumes, and with elaborate stage settings, but as the individual vocal display was the only point which musicians seriously considered, there was practically no true dramatic action.

ILLUSTRATIONS

55051 **Funeste piaggie ("Eurydice") (Peri) Reinald Werrenrath**

45069 **Non piango e non Sospiro ("Eurydice") (Caccini) Reinald Werrenrath**
Intorno all' idol mio (Cesti) Lucy Marsh

35549 **Masque of Comus (Milton-Lawes) (1) From the Heavens Now I Fly (2) Sabrina Fair Raymond Dixon and Mixed Quartet**
Masque of Comus (1) Sweet Echo (2) By the Rushy Fringed Bank (3) Back, Shepherds, Back! (Arranged by Sir F. Bridge) Olive Kline and Raymond Dixon

45092 **"I Attempt from Love's Sickness to Fly" (Henry Purcell) Reinald Werrenrath**

74249 **Nightingale's Passion Song ("Hippolyte et Aricie") (Rameau) Alma Gluck**

CHORUSES

Antioch (Old Hymn). (Handel.)
Captive (Handel). From "Art Songs."

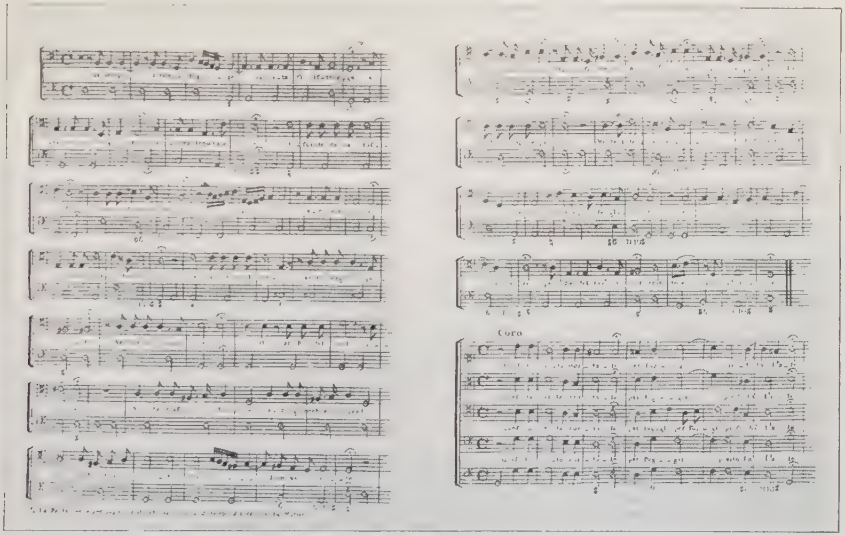
Lesson VII

The Beginnings of Oratorio

The early oratorio is more closely related to the Miracle Plays than is the opera, yet the first oratorio, as such, grew out of a move-

* The remarkable growth of instrumental forms in Germany is a direct result of the bringing into the country of all the folk music of the various nations engaged in this struggle. This is a point which should be frequently reiterated.

ment which took place in Rome and which was similar to that of the Florentine "Camerata." St. Philip Neri (1515-1595), a pious priest of the Church of St. Maria in Vallicelli, made it his custom to invite



MUSICAL NOTATION OF THE OPENING SCENE OF THE FIRST ORATORIO (1600)

the young people of the church to come one evening each week, to his private oratory, and there they enacted scenes from the Bible. Finding that the interest was greatly enhanced by music, the good St. Philip persuaded some of his friends, among them Palestrina and his followers in the Roman School, to help him, by writing musical accompaniment for these short Biblical plays. Thus there came into being, the "Society of Oratorians of Rome"; their first complete work appearing in 1600. This was called "The Representation of the Soul and the Body," and was composed by Emilio Cavalieri (1550-1599), whose pupil Carissimi, carried on his ideas, which fast spread through the other schools of Italy, and to France, Germany and England.

HEINRICH SCHÜTZ

In Germany these musical settings of sacred subjects were always used as a part of the Church service and were known as Church Cantatas, and Passion Music, as well as by their Italian name of Oratorio.

The most famous German composer of sacred music was Heinrich Schütz (1585-1672). Sent to Venice to study organ under Giovanni Gabrielli, he brought back to Germany many of the ideas of the Italian music masters. The first German opera, a setting of Peri's "Dafne," is credited to Schütz, but it is as an oratorio composer that he holds first rank. In his "Resurrection" (1623), "Seven Last Words" (1645), Sacred Symphony Motets (1629-1650) the treatment of his choruses is remarkable for its brilliancy and grandeur.

As the opera developed vocally and instrumentally, so in its turn did the oratorio, until, at the time of Handel, it ranked with the opera as the greatest vehicle of vocal expression in music.

ILLUSTRATIONS*

17703	**Vittoria, mio Core!** (Carissimi)	**Reinald Werrenrath**
	Come Raggio di Sol (Caldara)	**Reinald Werrenrath**
18173	**The Last Seven Words of Christ** (Schütz) (**Opening Chorus and Recitative**)	**Victor Oratorio Chorus**
74155	**Largo** (Handel)	**Charles Gilibert**
74131	**Sound An Alarm** ("**Judas Maccabaeus**") (**Handel**)	**Evan Williams**
35499	**And the Glory of the Lord** ("**The Messiah**") (**Handel**)	**Victor Mixed Chorus**
	Pastoral Symphony—Victor Concert Orchestra (2) Glory to God ("**The Messiah**") (**Handel**)	**Victor Mixed Chorus**

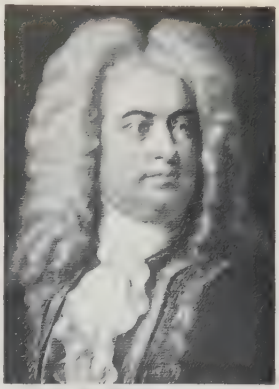
Lesson VIII

George Frederic Händel

George Frederic Händel (1685-1759), although contemporaneous with the great Bach, belongs not only to the German School, but by reason of the circumstances of his artistic career is also identified with the Italian and English Schools. Coming early under the influence

* These illustrations have been chosen to show the similarity between the early opera and oratorio. Several records from "The Messiah" should also be given, if possible.

of Keiser and Mattheson, he was attracted by the Italian Opera and left Germany for a period of study in Italy. His brilliant musicianship attracted universal attention and he was soon recalled to Hanover as Court Director. This position he deserted to direct Italian Opera in England, which caused him to fall into disfavor in Germany. The accession of the House of Hanover to the English throne placed Händel in an embarrassing position, but his remarkable genius in composing "The Water Music" for the new king, again won him recognition and he received a royal appointment which he held until his death. Händel wrote over forty operas in the style of the Opera Seria; they are practically obsolete to-day. When he was fifty three years old he gave up operatic composition and devoted his entire time to oratorio. His greatest works are "The Messiah," "Samson," "Saul," and "Judas Maccabæus." A brilliant organist, Händel left but few compositions for the organ. Some short, clever fragments for the harpsichord bear witness to Händel's skill on that instrument. His use of the orchestra in his operas and oratorios shows power and great dramatic variety, yet he wrote but little purely instrumental music.



GEORGE FREDERIC HANDEL

Although the most popular composer of his time, Händel's works, with the exception of his oratorios, have hardly influenced the music of later days.

ILLUSTRATIONS

31770	**Hallelujah Chorus "Messiah"**	**Victor Chorus and Sousa's Band**
74423	**Oh Sleep! Why Dost Thou Leave Me? ("Semele")**	**Alma Gluck**
74403	**Total Eclipse ("Samson")**	**Evan Williams**
88189	**My Tears Shall Flow ("Rinaldo")**	**Schumann-Heink**
16980	**Dead March from "Saul"**	**Pryor's Band**

CHORUSES

See the Conquering Hero Comes—"Judas Maccabæus" (Handel).

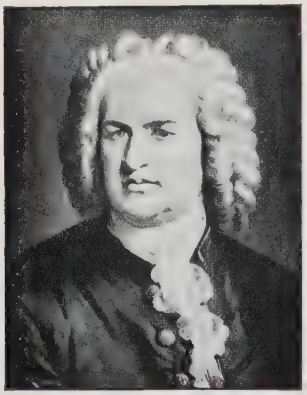
Come Unto Him, "The Messiah" (Handel).

Largo, "Xerxes" (Handel).

Lesson IX

Johann Sebastian Bach

In the middle of the nineteenth century, Robert Schumann declared boldly: "To Johann Sebastian Bach music owes as great a debt as does a religion to its founder." It is true that the history of music actually begins with Bach, whose remarkable development of instrumental forms, is the foundation on which all modern music really rests. It has been said that if all the music since Bach's time should be lost to the world, it could be recreated from the Bach manuscripts.



JOHANN SEBASTIAN BACH

Johann Sebastian Bach (1685-1750) is a direct musical descendant of the old German town pipers, and all his music reflects Protestant Germany. Bach's entire life was spent in his native land, which, doubtless, accounts for the fact that his only choral writings were in the forms used for the Church service. He laid the foundation for modern pianoforte technic with his remarkable work, "The Well-Tempered Clavichord." Bach's violin studies comprise about one-third of the modern violinists' repertoire; while his organ compositions are justly regarded as being the fundamental foundation on which modern organ playing is built.

The last twenty-seven years of Bach's life was spent in Leipsic, where he was director of the St. Thomas Church and the famous choir school adjoining it. His cantatas, oratorios and passion music belong to this period, as do the greatest of his organ compositions. These works were writ-

BACH'S BIRTHPLACE IN EISENACH

ten for the Church services and bear the inscription, "To the glory of God alone." After these compositions had served their purpose, they were laid aside. Many of the greatest of the Bach manuscripts were re-discovered through the efforts of Felix Mendelssohn and Robert Schumann. In instrumental forms Bach brought the fugue to its perfection. He glorified the folk dances by his marvelous treatment of them in the partita or suite, and laid the foundations for the later development of the sonata.*

ST. THOMAS CHURCH, LEIPSIC, WHERE BACH WAS CANTOR

MORNING PRAYERS IN HOUSE OF BACH

Bach was the culmination of all the greatness of the contrapuntal school, combined with the deep poetic insight into the true ideality of music. For this reason his works may be regarded as the embodiment of the science of music, yet they will always make a direct appeal to the human heart.

ILLUSTRATIONS

74332	**Praeludium (Bach)**	**Fritz Kreisler**
81045	**Ave Maria (Bach-Gounod)**	**Mme. Gadski**

* The forms used at Bach's day are fully described in Lesson XXV, Course III. If possible these forms should be considered at this time. Students should prepare short papers on "A Comparative Study of Bach and Handel," who were born the same year. This should be done from a personal side, as well as from a study of their compositions, as it will in that way make a stronger appeal to each individual student.

* —— D major suite (Bach) Overture — Victor Concert Orchestra
35656 { D major suite (Bach) Air — Victor Concert Orchestra
35656 { D major suite (Bach) Gavotte (2) Gigue — Victor Orchestra
88575 My Heart Ever Faithful (Bach) — Louise Homer
76028 }
76029 } Concerto for Two Violins—D minor (Bach) Kreisler and Zimbalist
76030 }

CHORUSES

Unto Thee Will I Sing (Bach).
Song of the Pilgrim (Bach).
Help Us, Lord (Bach).
Song of Rest (Bach).
Forget Me Not (Bach).

Lesson X

Gluck

Christoph Willibald Gluck (1714-1787) was the first great German composer to interest himself in the development of opera. As all his efforts in this direction took place in Paris, his name is associated with the rise of the French Opera.

At the time of Gluck the form known as "Oratorio Opera"† held sway throughout Italy, Germany and England—the French School being less influenced by its preposterous absurdities than any of the others. Definite interest in the drama was more apparent during the eighteenth century in France than in any other country, and this was largely responsible for the fact that it was there that the efforts of Gluck were made.

CHRISTOPH WILLIBALD GLUCK

Gluck, in his preface to his opera "Alceste," declares, that "Simplicity and Truth are the sole principles of the beautiful in Art." Feeling that truth was handicapped by the superficialities of the day, Gluck declared boldly against the then existing form of opera, and laid down the principles on which the modern music drama has since been built. (See Lesson V, Course IV.) He de-

† Review briefly the beginnings of opera and the form of Handel. Chronologically Gluck follows Handel, though he was fully half a century in advance of his time. The difference between the Courts of Vienna and Paris should be noted, the purely Italian influence of the late Renaissance that had crept into Vienna and the national spirit which was awakening in Paris. The greatest literary men of Paris in the late seventeenth century—Moliere, Racine, Corneille, etc., should be recalled, in relation to the return of interest in the classical drama which still existed at this time. Note the use of the Ballet, a favorite form in French Opera.

manded a libretto which should not only be good poetry, but good drama as well, and he wrote music to conform to the plot and in the strictest sense to interpret the situations. The overture became in reality the true prelude or preparation for the action which was to follow. The old rules regarding arias were laid aside, so that when the dramatic situation should call for a certain actor, that person should appear and sing his aria, without regard for the display of his powers of vocalization, but with simple dramatic effect.

Gluck's ideas caused a small musical revolution in France; part of the Court sustaining the Italian form, which was ably championed by Piccini, the other declaring for Gluck, the reformer of French opera. Although Gluck founded no school, his influence is felt in the works of Mozart, Beethoven and von Weber, but it is not until the time of Richard Wagner that Gluck's true greatness stands revealed.

Gluck wrote thirty operas, of which "Alceste," "Orfeo," "Armide," "Iphigénie en Tauride," "Iphigénie en Aulide" are the greatest and best known. These works are still given, both on account of their historical interest, as well as their true dramatic and musical worth.

ILLUSTRATIONS*

64075 Melodie (Air from "Orfeo ed Eurydice") Maud Powell
88285 Che Faro senza Eurydice (I Have Lost My Eurydice) ("Orfeo ed Eurydice") Mme. Homer
89041 Duet—Su e con me vieni cara (On My Care Relying) ("Orfeo ed Eurydice") Mmes. Gadski and Homer

CHORUSES

Lift Up Your Heads, O Ye Gates (Gluck).
The Broken Ring (Gluck).
See What Grace ("Iphigenia in Aulis") (Gluck).
Morning Praise ("Orfeo and Eurydice") (Gluck).

Lesson XI

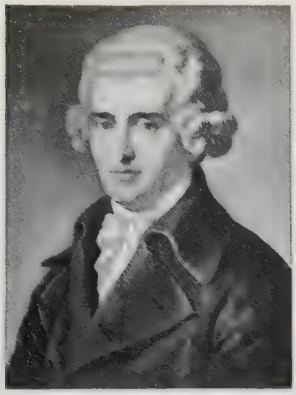
Haydn

Franz Josef Haydn† (1732-1809) is called the "Father of the Sonata." He may also be called the father of the string quartet and the symphony orchestra, for it was he who established the string

* Record No. 18314 gives a *Musette* from the ballet music of Gluck's "Armide." This record should be played if time permits.

† Recall that Haydn and George Washington were born the same year, 1732. Although Germany at this time fixes the forms for future development in music, America was doing a far more important act for the world by establishing the form for future government.

quartet, and who divided the symphony orchestra into four divisions; namely: strings, wood-wind, brasses and percussion instruments. Haydn established the definite form known as the "Sonata Form," upon which all the first movements of sonatas, duets, trios, quartets, etc., concertos and symphonies since his day have been built. (See Lesson XXV, Course III.)



FRANZ JOSEF HAYDN

Most of Haydn's early life was spent in Vienna, where he directed the music for Count Esterhazy at his famous castle just outside of the Austrian capital. It was while in the service of Esterhazy that Haydn developed his instrumental forms and perfected the arrangement of the symphony orchestra. In his later years Haydn visited England, where he heard and became enthusiastic over Handel's works. On his return to Vienna he wrote several oratorios in the Handel style, of which "The Creation" (1798) and "The Seasons" (1801) are the most famous. (See Lesson IX, Course IV.)

Haydn's style was clear and bright, sincere in spirit and genial in melody, a style which reflects the content and happiness of the German folk music. Haydn was the teacher of both Mozart and Beethoven.

A comparative historical table of the rulers of the latter half of the eighteenth century will be of interest in the study of this period.

FRANCE:
- Louis XV, 1715–74. Seven Years' War, 1756–63.
- Louis XVI, 1774–92.
- Revolution, 1789–95.
- Napoleon, 1795.
- Napoleon made Emperor, 1804.

AUSTRIA:
- Maria Teresa, 1740–80.

GERMANY:
- Frederick the Great of Prussia, 1740–86.

RUSSIA:
- Catharine II, 1762–96.

STATUE OF THE YOUNG MOZART

HOUSE IN SALZBURG WHERE MOZART WAS BORN

AFTER THE PAINTING BY NEPOMUK DE LA CROCE IN THE MOZART MUSEUM, SALZBURG

THE MOZART FAMILY

ENGLAND:
George III, 1760–1820.
AMERICA:
French and Indian War, 1754-1763.
Revolutionary War, 1776-1783.
Adoption of Constitution and the founding of the Republic.
George Washington, 1732-1799.

ILLUSTRATIONS

64135	Minuet	Mischa Elman
60055	With Verdure Clad ("Creation")	Lucy Marsh
45092	My Mother Bids Me Bind My Hair	Lucy Marsh
64408	Austrian Hymn	Fritz Kreisler
35311	Military Symphony—Allegro-Allegretto	Victor Concert Orchestra
35520	Military Symphony—Minuet and Presto	Victor Concert Orchestra
	or	
35243	Symphony No. 3—"Surprise"—Allegro Vivace—Andante	Victor Concert Orchestra
35244	Symphony No. 3—"Surprise"—Minuet Rondo	Victor Orchestra

CHORUSES

Austrian Hymn (Haydn).
O Worship the King (Haydn).

Lesson XII

Mozart

Wolfgang Amadeus Mozart (1756-1791) was one of the most human and lovable of the great composers. The period in which he lived was one of romantic interest, and his early life as a musical prodigy before the principal Courts of Europe, reads like a fairy tale.

At no time in the history of the world has the court life of Europe been so lavish as during the latter half of the eighteenth century. One of the greatest prodigies the world has ever known, the boy Mozart, and his sister, Maria Anna, soon became the court favorites and traveled not only in Austria and Germany, but to France and Italy as well. It was but natural that the youthful genius should be influenced by these experiences. There is a delicacy and refinement in Mozart's musical expression which is not found in the works of his master, Haydn.

From his seventh year until his death at the age of thirty-five, Mozart's genius poured forth a spontaneous stream of over a thousand melodious compositions, many of which were never published. Mozart wrote in all forms and for all instruments, as well as many operas

and oratorios. Of his forty nine symphonies, the three greatest are E flat, G minor and C major ("Jupiter"). These works were all written in six weeks during the summer of 1788.

As a composer of opera Mozart still remains pre-eminent. (See Lesson VI, Course IV.) His dramatic works show great individual genius, but little regard for the previous reforms of Gluck. His arias have never been surpassed and his dramatic simplicity has rarely been equaled by succeeding composers. Mozart's greatest operas, "The Marriage of Figaro," "Don Giovanni" and "The Magic Flute," are still popular favorites with singers and the public as well. Gifted with a marvelous spontaneous melody, Mozart's music, even in his strictest contrapuntal compositions, possesses a simplicity and naïve grace which charms all hearers.

ILLUSTRATIONS

68207	Overture (From "Magic Flute")	La Scala Orchestra
87510	Papagena-Papageno (Duet from "Magic Flute")	Gadski and Goritz
88026	Batti, batti, o bel Masetto ("Don Giovanni")	Mme. Sembrich
35482	Symphony in G Minor—Allegro Molto—Andante	Victor Concert Orchestra
35489	Symphony in G Minor—Minuet—Allegro	Victor Concert Orchestra
	or	
17707	Jupiter Symphony—Allegro—Minuet	Victor Concert Orchestra
35430	Jupiter Symphony—Andante—Molto Allegro	Victor Concert Orchestra

CHORUSES

The Blacksmith (Mozart).
Father, Hear the Prayer We Offer (Mozart).
Go Forsake Me (Mozart).
The Minuet (Mozart).

Lesson XIII

Beethoven

Ludwig van Beethoven (1770-1827) is the greatest personality in the history of music. His works marked the culmination of the Classical School of music and opened the doors to the Romantic School. It is difficult to study Beethoven, for his genius is so colossal, his sublimity so overwhelming, that it compels our awe and reverence, as well as our admiration. Every page of Beethoven's music is a page of his own personal heart history, and to comprehend his music one must study his biography and learn to know the trials, the hardships, the battles and the triumphs of this "Michael Angelo of Music."

Beethoven's personal life history is one of the greatest tragedies ever written. His peculiar idiosyncrasies were chiefly due to his physical condition and are entirely overshadowed by the true greatness of the man, who through his work, was able to "grapple and triumph over the Fate, which would overcome."

Beethoven's love of Nature, his reverence for God, his belief in the brotherhood of man, are all reflected in his music. The age of Beethoven is a remarkable one in the history of civilization. While Napoleon was reconstructing the government of Europe, the same revolutionary tendency was becoming evident in literature and music. This is first noticed in the works of Schiller and Goethe, and later finds expression in Beethoven's mighty Symphonies.

Beethoven wrote in all forms; his greatest works are:

Symphonies	Nine for full orchestra.
Concertos	Five for piano. One for violin.
Oratorios	Mount of Olives. Mass in D.
Opera	"Fidelio."
Overtures	"Leonore," No. 2. "Leonore," No. 3. "Egmont." "Coriolanus."
Quartettes	"Rasoumowsky." E flat. D and C.

For Piano

Sonatas	"Pathetique." "Waldstein," Op. 21. "Appassionata," Op. 23. "Moonlight." "Kreutzer" for violin and piano.

Beethoven's compositions may be divided into three periods:

1792–1803.—Influence of Haydn and Mozart, Op. 1 to Op. 50—include First and Second Symphonies, first three Piano Concertos, many Sonatas and shorter compositions.

1803–1815.—Rise of Beethoven's individuality. The affliction of deafness increases. Greatest works of this period are opera "Fidelio," Symphonies "Eroica, No. 3;" No. 4; "Fate," or No. 5; "Pastoral," No. 6; Symphony in A, No. 7; Symphony in F-major, No. 8.

1815–1827.—Culmination. Beethoven now totally deaf. Mass in D. Symphony No. 9 with Choral setting of Schiller's "Ode to Joy."

Beethoven's works are still rightly regarded as the greatest models of instrumental form.* New orchestral effects, new methods of portraying dramatic ideas, some changes in form, it is true, have come into music since his time, but nothing which has not been suggested in Beethoven's music. As Mendelssohn once said, "When Beethoven points the way who shall dare say 'thus far and no farther?'"

ILLUSTRATIONS

35493	**Overture ("Egmont")**	**Victor Concert Orchestra**
64446	**Ich Liebe Dich**	**Margarete Ober**
74429	**Faithfu' Johnie**	**Julia Culp**
63794	**Die Ehre Gottes aus der Natur**	**Arthur Van Eweyk**
35580	**Andante—Fifth Symphony**	**Victor Concert Orchestra**

CHORUSES

My Faithful Johnny (Scotch) (Beethoven).

Come, O Creator (Beethoven).

The Heavens Resound (Beethoven).

The Larghetto (Beethoven). (Arr. Edgar Stillman Kelly.)

Fleecy Clouds (Minuet in G).

Lesson XIV

Schubert and the German Lieder

Franz Peter Schubert (1797-1828) was the one native composer of Vienna. He lived at the same period as Beethoven,‡ though he knew the latter but slightly. Schubert was the most pathetic, and at the same time unusual figure in musical history. Possessed of a

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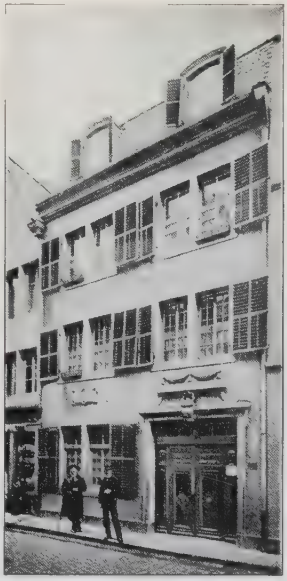
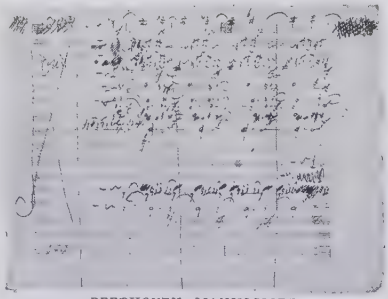
* For the study of Beethoven's orchestral works see Lesson XXVII, Course III.

‡ Students should be familiar with the great musicians living in Vienna at this time, who were contemporaries of Beethoven and Schubert.



HOUSE IN BONN WHERE BEETHOVEN WAS BORN; NOW THE BEETHOVEN MUSEUM

BEETHOVEN'S BIRTHROOM



BEETHOVEN MANUSCRIPT

BEETHOVEN'S BIRTHPLACE FROM COURTYARD

spontaneous gift of melody,* which has never been equaled, Schubert wrote his compositions, as though directed by an invisible force, and the greatest of his works he never heard produced. On the stone which marks his last resting place there is inscribed: "Music hath buried here a rich treasure, but still richer hopes." How great these "hopes" were, was not realized until 1840, when Robert Schumann discovered in Ferdinand Schubert's home an old pile of manuscripts of Franz Schubert, which, at the time of the composer's death, had been valued at less than fifty dollars. Among these papers Schumann found all the compositions which are considered Schubert's greatest works, including the "Unfinished Symphony," the Symphony in C Major, No. 10, and many others.

FRANZ PETER SCHUBERT

Schubert wrote in all forms of music, leaving about 650 songs, part songs, masses, 18 dramatic works, 24 piano sonatas, many overtures, 20 string quartets and 10 symphonies, besides a vast quantity of smaller compositions for piano and other instruments.

Schubert's short piano compositions are full of melodic and harmonic charm, and in poetic content point the way towards the Romanticism of Mendelssohn and Schumann. Aside from the many beautiful instrumental compositions which Schubert gave the world, his chief contributions to musical literature were his marvelous songs, which occupy a unique place in the development of music. During the eighteenth century the old folk song had been completely dominated by the Italian methods of singing; although we have occasional glimpses of true German feeling in some of the songs of Haydn, Mozart and Beethoven. Schubert, however, brought the German song to a state of perfection. He stands in the same relation to the German *lied,* that Beethoven occupies toward the symphony. In Schubert's songs the melody always fits the poetic thought of the words, and although predominant, it is greatly augmented by the accompaniment, which seems to form, as it were, an atmospheric setting for the words. The Schubert Lieder follow three general forms:

* Many interesting stories of Schubert will aid the students in remembering his unique gift of spontaneity. Recall the anecdote to be found in all biographies of Schubert, which tells of his composition of "Hark, Hark, the Lark" and "Who is Sylvia?"

1. Folk Manner Songs –a song in which the same melody is repeated for each verse.

2. Art Songs in which the melody reflects the words and sentiments expressed. The Germans call this "durchkomponirtes" or "through composed" song.

3. Art Ballad, or song which narrates a definite story.

In his songs Schubert always kept a direct relationship between the words and the music. His dramatic sense was aided by his choice of poets: Shakespeare, Klopstock, Schiller, Goethe, Müller and Matthieson being his favorites.

There were a number of great composers who developed Schubert's form of the Art Ballad. The most important of these was Carl Loewe (1796-1869), whose ballads were always distinctly dramatic. Loewe elaborated his accompaniment so that it always was of great importance in the musical characterization.

ILLUSTRATIONS

17634	**Who is Sylvia? (Words by Shakespeare) (Schubert)**	**Reinald Werrenrath**
64093	**Serenade (Schubert)**	**Evan Williams**
88342	**Erl King (Schubert)**	**Mme. Schumann-Heink**
68339	**The Wanderer (Schubert)**	**Arthur Van Eweyk**
	The Watch (Loewe)	**Arthur Van Eweyk**
35314	**Unfinished Symphony (Schubert)**	**Victor Orchestra**

CHORUSES

The Wild Rose (Schubert).
Cradle Song (Schubert).
The Wanderer (Schubert).
Who is Sylvia (Schubert).

Lesson XV

Romanticism in Germany

The middle of the nineteenth century is known as the "Romantic Period" of musical history. It was but natural that the feeling for romance, so prevalent throughout Europe, and manifested in the

SCHUBERT'S BIRTHPLACE, VIENNA

HOUSE WHERE SCHUBERT DIED, VIENNA

BEETHOVEN GLUCK MOZART SCHUBERT

GRAVES OF MUSICIANS IN CENTRAL CEMETERY, VIENNA

CARL MARIA VON WEBER

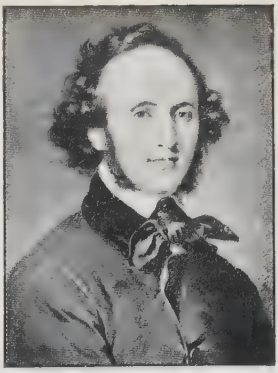
other arts, should make a marked impression on music. As the nature of music is but an expression of individuality, it was impossible for musical art to be restricted to the classical forms of the past. A marked tendency toward free expression is to be found from the beginning of the development of modern music. Although much of the music of the so-called "Classical School" was decidedly romantic in character, from 1830 to 1863 all composers were moved by this spirit, which thus gave a peculiar quality to the whole epoch.

In music, as in art and literature, the terms "Classical" and "Romantic" mean little except in relation to each other. The aim of the classical master was to reflect ideal beauty in a form which should be impersonal in character; therefore, the masters of the classical school adapted all their thought and expression to a definite mould or form. The ideals of romantic art served to present individual thoughts, moods or dreams, which the composer could transfer to his audience, either by the medium of the old classical forms, which he adapted unhesitatingly to suit his needs, or by the creation of entirely new forms, more or less similar to those used in the past. The fundamental principle of romanticism is individuality, expressed through virtuosity, program music and nationality.

In Germany the change from the classical school to the romantic was less pronounced than in France, where individuality was for the first time given a free rein in every branch of the art. Beethoven is the connecting link between the classical and romantic schools, but his contemporaries, Schubert and von Weber, both showed a marked tendency toward romantic expression. Schubert in all his compositions reflected this feeling and by the creation of the German lied opened up a new pathway to the romantic composer.

Carl Maria von Weber (1786-1826) gave to the German people their first national opera; for with "Der Freischütz," produced in 1821, Germany heard for the first time a great operatic work based on a German folk tale, told through the medium of German folk music, and sung by German singers in the German language. "Euryanthe"

(1823) and "Oberon" (1826) were never as successful as "Der Freischütz," although both are remarkable examples of the increasing interest in romanticism.



FELIX MENDELSSOHN-BARTHOLDY

The two greatest masters of the German romantic school were Felix Mendelssohn-Bartholdy and Robert Schumann. Both were men of wealth and education, and by virtue of their intellectual achievements, were well fitted to carry on the work of the Romantic School.

Mendelssohn (1809-1847) was one of the most lovable personalities in musical history. Possessed of a strong melodic gift, Mendelssohn was from his earliest childhood surrounded by the best of musical training; and his work, although anticipating the romantic feeling, still reflects the technical science of his predecessors. Mendelssohn wrote in all forms, save that of the opera. His largest works were the oratorios "St. Paul" (1836), "Hymn of Praise" (1840), and "Elijah" (1846). His symphonies, while following the classical models, are program music in that they are given definite titles, such as, "The Reformation," "Scotch," "Italian." The two latter works also make use of national characteristics, although one feels throughout that they were created by a German mind. Schumann and Mendelssohn both made use of the overture form as a vehicle for the expression of program music. They called their works in this form "Concert Overtures," and many of Mendelssohn's greatest works, including "The Fair Melusina," "The Hebrides," "Calm Sea and Prosperous Voyage," were written in this pattern. In his piano compositions Mendelssohn used the song form and the poetic thoughts he here expressed, were designated as "Songs Without Words." He also left two concertos for piano with orchestra, and the famous concerto for violin and orchestra; many chamber compositions, and works for the organ. Mendelssohn's chief popularity rests on the incidental music which he composed for Shakespeare's "A Midsummer-Night's Dream." This composition, which he began when but a boy, reflects the grace, the elegance and the melodic charm of his genius, coupled with his mastery of the technique of composition.

Robert Schumann (1810-1856) was a far more original genius than Mendelssohn, but as his early education was pursued with the intention of his becoming a lawyer, Schumann did not have the advantage of a technical musical education. Yet his romantic imagination, poetic insight and independence, make his compositions of extreme importance to the romantic period. Schumann wrote in all forms, even making some futile attempts at dramatic composition. There have remained of these efforts several excellent overtures to "Genoveva," "Faust" and "Manfred," which serve to show Schumann at his best. His four symphonies are full of melodic and harmonic charm, although the technicalities of form are often frankly ignored. He left many compositions in the form of chamber music, as well as a number of choral works, but it is as a composer of songs and short piano works that Schumann deserves first rank. All of his piano compositions, including his famous concertos, were written for the talented young pianiste, Clara Wieck, who afterward became Madame Clara Schumann, his devoted wife. Schumann was chiefly responsible for the finding of the greatest Bach manuscripts, which had been forgotten since Bach's day. It was Schumann, also, who gave the world the greatest of Schubert's works. As the editor of "The New Journal of Music," the most famous musical paper of history, Schumann introduced to the world the greatest works of Bach, Schubert, Mendelssohn, Berlioz, Chopin, Liszt, Wagner and Brahms.

ROBERT SCHUMANN

Robert Franz (1815-1892) is another composer whose songs belong to the romantic period. Franz carried out the ideas of description in his remarkable accompaniments, which are most beautiful compositions even when considered apart from the words. Most of his songs are in the form of Schubert's

CLARA SCHUMANN

"Art Song." He chose German subjects almost entirely, and his music always reflects true German serious sentiment.

Other great German composers of this period were:

Ludwig Spohr (1784-1859);
Heinrich Marschner (1795-1861);
Ferdinand Heller (1811-1885);
Robert Volkman (1815-1883);
Carl Reinecke (1824-1911);
Adolph Jensen (1837-1879);
Franz Lachner (1804-1890);
Joachim Raff (1822-1882).

ILLUSTRATIONS

31819	Overture—A Midsummer-Night's Dream (Mendelssohn)	Victor Concert Orchestra
17805	Sorrow—"Songs Without Words" (Mendelssohn)	Victor Concert Orchestra
	Consolation—"Songs Without Words"	Victor Concert Orchestra
45065	Auf Flügeln des Gesanges (Mendelssohn)	Paul Reimers
88542	Im Herbst (In Autumn) (Franz) (Op. 17, No. 9)	Mme. Gadski
74285	(1) Spring Song (Mendelssohn)	Vladimir de Pachmann
	(2) Vogel als Prophet (Schumann)	Vladimir de Pachmann
64554	Mondnacht (Schumann)	Julia Culp
64519	Ich Grolle Nicht (Schumann)	Clarence Whitehill
64448	Widmung (Schumann)	Margarete Ober

CHORUSES

My Jesus, As Thou Wilt (von Weber).
Boat Song (von Weber).
Farewell to the Forest (Mendelssohn).
Over Hill, Over Dale (Mendelssohn).
Wake, O Sweet Rose (Schumann).
Highland Cradle Song (Schumann).
The Winter Hath Not a Blossom (Reinecke).
The Rose's Complaint (Franz).

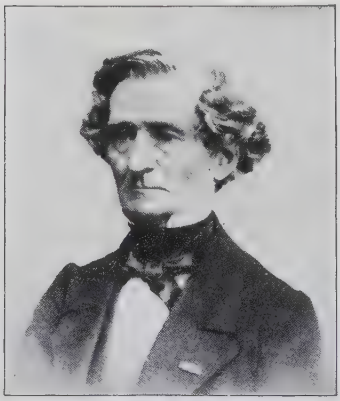
Lesson XVI

Romanticism in France

The French romantic school carried all the points of romanticism to a much greater extreme than did the Germans, and as the Court of Louis Phillippe attracted all the literary and artistic genius of the day, so, too, musicians from other lands settled here and became

identified with what is known as the "French Romantic School." Among these were François Chopin, of Poland; Franz Liszt, of Hungary, and Niccolo Paganini, of Italy, in the instrumental school; Cherubini, Spontini, Bellini and Donizetti, Italians; and Meyerbeer, a German, in the opera school.

The unsettled political condition of France during the first half of the nineteenth century is reflected in the literature, art and music of this period. The French public demanded excitement; only the most extravagant and spectacular appealed to their satiated imaginations. In literature, Balzac, Dumas, de Musset and Victor Hugo gratified this desire with their realistic school of writing, and the music of the period followed the same manner of expression. This is noticeable both in the instrumental as well as the operatic school.



HECTOR BERLIOZ

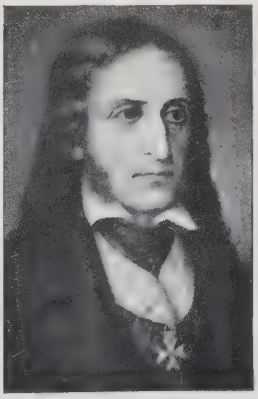
The greatest French master of this time was Hector Berlioz, who, as Schumann once said, "is the most uncompromising champion of program music." For over a century the French School had been identified exclusively with the opera, and there was practically no development of instrumental music in France* until the advent of Hector Berlioz (1803-1869), whose peculiar personality is the most unique to be found in all musical history.

Berlioz was possessed of an exhaustive knowledge of the technical possibilities of the instruments of the orchestra, and his tone coloring and orchestral combinations were always extreme. He departs from all regular forms in the writing of his works, but gives always a picture in tone, painted with such amazing coloring that he stands unique among a school of musicians, known for their eccentric individual expression. Berlioz made use of a characteristic phrase or motive which he called "the fixed idea," and all his compositions are worked out on this plan; all have definite titles and tell their own individual stories. Berlioz wrote in all forms, but his most

* During the late seventeenth and early eighteenth centuries many of the French opera composers attempted purely instrumental compositions, several of these composers being remembered now more for their instrumental than their vocal works. Among them were, Couperin, Daquin, Rameau, Monsigny, Gossec, Gretry. (See Lesson XXIII, Course III.)

successful works were for orchestra, in the form of the "Dramatic" Symphony; of these, "Harold in Italy," "Romeo and Juliet" and "Episode in the Life of an Artist," are the best known. His most popular work is the dramatic cantata "Damnation of Faust," although the "Requiem Mass" and several operas, among them "Benvenuto Cellini" and "Les Troyens," are still often given successfully in Europe.

Berlioz has been frequently compared to Victor Hugo, for both delighted in expressing the grotesque, even the ugly, in their art. Yet, in spite of his idiosyncrasies Berlioz must be regarded as the most important orchestral genius since Beethoven.



NICOLO PAGANINI

Another remarkable personality identified with the French romantic school was Nicolo Paganini (1782-1840), an Italian violinist, who exerted a great influence during this period. Paganini was possessed of a dazzling genius for producing novel and sensational effects on his instrument. His compositions are the foundation of all modern violin technique and can only be interpreted by great virtuosi. Paganini's triumphs as a spectacular violin virtuoso were repeated by Liszt on the piano, in the following decade.

ILLUSTRATIONS

35241 Overture—Carnaval Romain (Berlioz) Victor Concert Orchestra
81034 Serenade—Mephistopheles "Damnation of Faust" (Berlioz) Plancon
88401 La Campanella (Paganini-Liszt) Paderewski
35462 Rakoczy March (Berlioz) Symphony Orchestra of Paris
35462 Menuet des Follets ("Damnation of Faust") (Berlioz) Symphony Orchestra of Paris

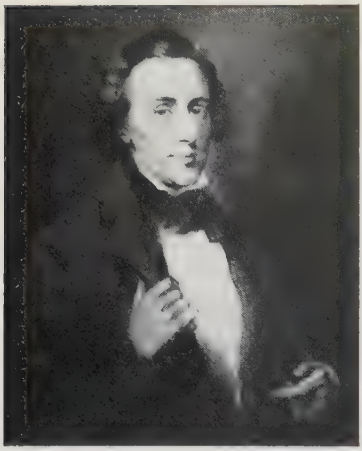
CHORUS

The Flight Into Egypt (second Part of "The Childhood of Christ"). (Berlioz.)

Lesson XVII

Chopin and Liszt

Many of the masters of the Romantic School had made use of national characteristics in their music, but it was by Chopin and Liszt that the great message of individual national expression was first spoken. (See Lessons XXI and XXIII, Course I.)



FREDERIC FRANCOIS CHOPIN

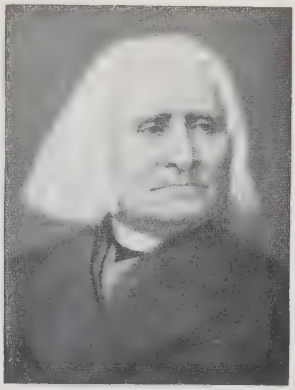
Chopin (1810-1849) was pre-eminently a Polish patriot and his music is ever reminiscent of the past glories of his native land; while in his Hungarian Rhapsodies, Liszt opened the way for all future national expression in music.

Both of these composers were identified with the French School during the rise of romanticism. Both attracted the attention of the musical world as the first virtuosi of the piano. Chopin, "the poet of the piano," was as great an innovation in the pianistic world as Liszt, whose dazzling spectacular virtuosity was the antithesis of Chopin's more refined genius.

It was Schumann who introduced Chopin to the world, with the words: "Hats off, gentlemen; a genius!" There has never been a greater charm exerted over the music of the world than that of Chopin, though, with the exception of a few beautiful songs, he wrote only for his own instrument, the piano.* The art of independent virtuosity took on new importance in his hands. To develop a more singing legato, Chopin made use of new rhythms which required a more flexible and freer use of the fingers. He adopted the tempo rubato ("robbed time"), the lengthening of one or several notes at the cost of others, which makes possible freer rhythmic treatment. His own poetic nature developed the infinite shadings between *piano* and *forte*, and inspired his use of the cadenza, although this was always employed to directly emphasize the spirit of the composition. A new method of pedaling was demanded by his compositions. Chopin's Etudes opened a new era in piano technique, particularly in the manner of extended fingering and bold progressions. As both a pianist and composer, Chopin exerted a rare influence on modern music, for he gave not only the true poetic conception of tone, but also the possibility of combining national effects in music, by his use of the mazurkas, polonaises and waltzes of Poland. Although all of Chopin's music is poetic expression, verging

* Chopin rarely combines other instruments with his own, the most noteworthy examples being the concertos in E minor and F major, with orchestra; sonata for piano and 'cello, Op. 65; duet concertante for piano and 'cello, and trio for piano, violin and 'cello, Op. 8.

toward program music, he gave no titles to his works and sought to make no suggestions to his hearers of the hidden beauty which each listener feels is lurking in the depths of his musical tone poems.



FRANZ LISZT

Franz Liszt (1811-1886), of Hungarian parentage, was trained as a pianist in Vienna and Paris, where his early life was spent. Later, Liszt became identified with the German School and may well be regarded as the founder of the modern instrumental school of Germany. Liszt was not only the greatest of the bravura pianists, but his extraordinary personality, his generosity and remarkable teaching ability, would have entitled him to first rank in musical history had he never figured as a composer. As a pianist he established the plan of piano transcriptions of songs, operatic, and orchestral compositions. All his works for piano make use of brilliant technical effects, and every great pianist since his day has acknowledged his great genius as a technical virtuoso. Liszt's Hungarian Rhapsodies, built upon Hungarian folk dances, are among the most popular of his works. Liszt left many large works for chorus, his two oratorios, "St. Elizabeth" and "Christus," being remarkable for their dramatic character. He wrote no operas. His greatest works are the two Symphonies with Choruses, "Faust" and "Dante's Divine Comedy," and the thirteen Symphonic Poems for Orchestra. Of the Symphonic Poems, "Les Preludes," "Tasso," "Orpheus" and "Mazeppa's Ride" are the best. In these works Liszt allied himself as a firm adherent of the school of program music, using titles, guiding themes, characteristic instrumentation and a new development of the sonata form, to make possible the telling of his marvelous stories in tone.

ILLUSTRATIONS

35241	**Polonaise Militaire (Chopin)**	**Vessella's Band**
74260	**Prelude (Op. 28, No. 24) (Chopin)**	**Vladimir de Pachmann**
	Etude (Op. 10, No. 5) (Chopin)	**Vladimir de Pachmann**
35157	**Funeral March (Chopin)**	**Pryor's Band**
70046	**Liebestraum (Liszt)**	**Victor Herbert's Orchestra**
88204	**Lorelei (Liszt)**	**Mme. Louise Homer**
35352	**Hungarian Rhapsody No. 2 (Liszt)**	**Vessella's Band**

CHORUSES

Memorial March (Chopin).
Thou Art Like a Flower (Liszt).

Lesson XVIII

Opera Before Wagner

The keynote of the Romantic School, "individual expression," made itself manifest in the most striking manner in the purely instrumental schools, yet at this time a great interest in opera, developed also. As stated in Lesson XV, the first great national opera of Germany was Carl Maria von Weber's "Der Freischütz," which appeared in 1821. Other composers who contributed to the German romantic opera were Ludwig Spohr (1784-1859) and Heinrich Marschner (1795-1861).

This lighter form of opera, known in France as "Opera Comique," became very popular in Paris, where witty dialogue, sparkling music and piquant acting always received popular approval. The names to be remembered in France during this period are:

Étienne Méhul (1763-1817), "Joseph."
François Boieldieu (1775-1834), "La Dame Blanche."
Daniel Auber (1782-1871), "Fra Diavalo."
Louis Hérold (1791-183), "Zampa."
Jacques Halévy (1799-1862), "La Juive."

LUIGI CHERUBINI

The French successor of the opera seria was the French grand opera. With the reconstruction of Paris after the Revolution, two national opera houses were built, one for the production of opera comique, the other for grand opera. To Paris at this time came many of the greatest composers of opera to join those Italians who had always maintained there an Italian opera school.

Luigi Cherubini (1760-1842) was from 1788 associated with the French School, and was, for many years, the Director of the Paris Conservatory. He

followed Mozart rather than Gluck, but his extreme pedantic insistence on formal expression, handicapped his best attempts. Cherubini's greatest works are: "Lodoiska," "Médée," "Les Deux Journées"; and although they are tragic in character, they are classed as opera comique because they contain spoken dialogue.

Gasparo Spontini (1774-1851) treated historic and heroic subjects in a stilted, pompous manner.

The dominant Italian influence at this time, was that of Rossini (1792-1868), who brought many dramatic absurdities into the opera seria, but whose use of opera buffa in "The Barber of Seville" was masterful.*

Rossini's "William Tell" belongs to the French grand opera school and was his greatest work in this style.

Gaetano Donizetti (1797-1848), who wrote in both opera comique and grand opera style; and Vincenzo Bellini (1801-1835), who wrote only in the serious style, were followers of Rossini.

It was, however, a German who gave the French people that form of grand opera, which in spectacular effects had never been equaled, and which caused him to become the idol of the Parisian public. Originally named Jakob Liebmann Beer, this great composer, who was known as Giacomo Meyerbeer (1791-1864), held the opera stage in Europe until the advent of Richard Wagner. Meyerbeer was brilliantly gifted, but all his efforts were directed toward the superficial ideas of the stage, rather than toward its greatest ideals. He was the real founder of melodramatic opera, which has been so popular since his day.

The greatest operas of this period are:

GERMANY:

Carl Maria von Weber.....	"Der Freischütz" (1821). "Euryanthe" (1823). "Oberon" (1826).
Ludwig Spohr.....	"Faust" (1818). "Jessonda" (1823).
Heinrich Marschner.....	"The Vampire" (1828). "Hans Heiling" (1833).

* Mention the use of the "Barber of Seville" story by Mozart in "Figaro," and the humor as here portrayed.

ITALY AND FRANCE:

Luigi Cherubini	"Lodoiska" (1791). "Médée" (1797). "Les Deux Journées" (1800).
Gioachino Rossini	*Opera Buffa.* "Barber of Seville" (1816). *Opera Seria.* "Semiramide" (1823). "William Tell" (1829).
Gasparo Spontini	"La Vestale" (1807).
Gaetano Donizetti	"Elisir d'Amore" (1832). "Lucrezia Borgia" (1834). "Lucia di Lammermoor." (1835). "La Fille du Régiment" (1840). "Don Pasquale" (1843).
Vincenzo Bellini	"La Sonnambula" (1831). "Norma" (1831). "I Puritani" (1835).
Giacomo Meyerbeer	"Robert Le Diable" (1831). "Les Huguenots" (1836). "Le Prophète" (1849). "L'Africaine" (1865).

ILLUSTRATIONS*

17815 Overture ("William Tell") Parts I, II (Rossini)
Victor Concert Orchestra

55075 Guide Thou My Steps ("Les Deux Journées") (Cherubini)
Reinald Werrenrath

88299 Mad Scene ("Lucia di Lammermoor") (Donizetti)
Mme. Tetrazzini

88391 Largo al factotum ("Barber of Seville") (Rossini) Titta Ruffo

88187 Ah! Mon Fils! ("Le Prophete") (Meyerbeer)
Mme. Schumann-Heink

74275 Benediction of the Swords ("Les Huguenots") (Meyerbeer) Journet, with Metropolitan Opera Chorus

CHORUSES

Like as a Father (Cherubini). (Canon in three voices.)

The Highlands (Boieldieu).

List, the Trumpets' Thrilling Sound ("Huguenots") (Meyerbeer).

O, Italia Beloved (Donizetti).

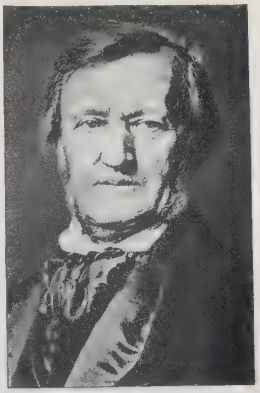
Masaniello (Auber).

* Note the historical material used by Cherubini in "Les Deux Journées," Meyerbeer in "Les Huguenots," Donizetti in "Lucrezia Borgia," and Rossini in "William Tell," also the literary significance of "Lucia di Lammermoor."

Lesson XIX

Wagner

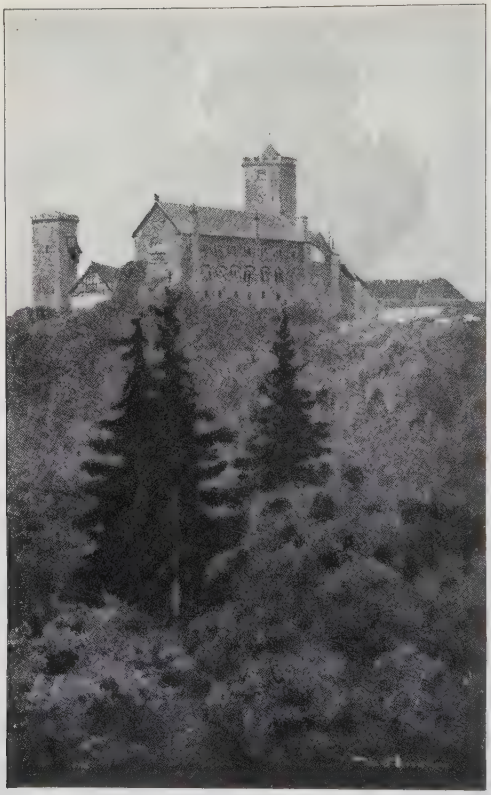
Richard Wagner (1813-1883) is regarded by many as "The Revolutionist of Opera," who demolished all old forms, and who reconstructed the music drama on principles entirely his own. In the strictest sense, this belief is not justified, for Wagner simply returned to the oldest version of the music drama. He found that the ideal of the "Camerata" in Florence had been to produce a work in which the music, drama and interpretation should be of equal importance. Wagner studied the changes and abuses which Gluck had sought to correct, and found that the opera school of the nineteenth century had fallen back into many of the old customs, with the result, that there was no longer a complete unity of the three fundamentals of opera.



WILHELM RICHARD WAGNER

WAGNER'S GRAVE IN BAYREUTH

Wagner tells us in his autobiography that his early life was influenced by the dramas of Shakespeare, the symphonies of Beethoven, and the operas of von Weber. His first operas were constructed on the lines of the French grand opera. The first two were absolute failures, but with the production of "Rienzi" in 1842, Wagner was proclaimed the equal if not the superior, of Bellini, Donizetti and Meyerbeer. In the writing of this work he had discovered the dramatic absurdities of the form, therefore in his next work, "The Flying Dutchman," he attempted his first important use of the "leit motif," or characteristic theme, for his different personages, and also used these



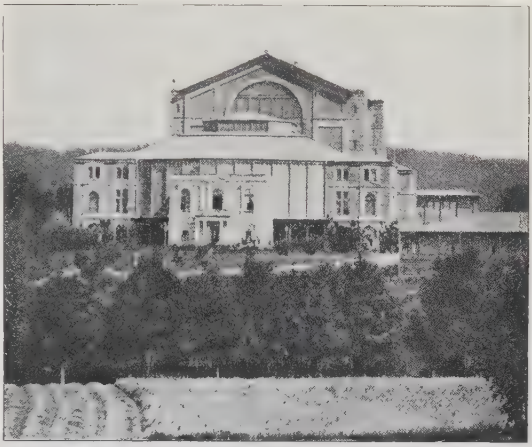
DIE WARTBURG

themes, in anticipation of the advent of his characters, in a manner he later described, as "the making the audience a part of the being." On his way to Dresden to conduct "Rienzi," Wagner visited the Wartburg Castle,* and there he became familiar with the legendary stories, which he uses in all his later works. "Tannhäuser" gives an actual description of the Minnesinger Knights, who inspired Wagner with the Teutonic versions of "The Ring of the Nibelungen," "Lohengrin," "Tristan and Isolde" and "Parsifal."

"Tannhäuser" was produced in 1845, but brought down such a storm of criticism that, when Wagner was forced to leave Germany, a political exile, he found himself a musical outcast as well. Only one great genius, Franz Liszt, seemed to appreciate his efforts, and to Liszt at Weimar, Wagner sent his manuscript of "Lohengrin." The production of "Lohengrin" was the turning point of Wagner's career. This work was produced by Franz Liszt on August 28, 1850, for the centennial celebration of Goethe's birth at Weimar. To the little scholastic town all the greatest minds of Germany had come to do homage to the great German poet, and they heard for the first time the wonderful music

* Recall the Minnesingers and Meistersingers of our early period of history. Also the significance of the Wartburg Castle, where the Minnesingers met. Remember that it was here Martin Luther was imprisoned, and here he wrote "Ein' Feste Burg." In the little town of Eisenach, Johann Sebastian Bach was born.

drama of "Lohengrin." From that day Wagner was recognized as a genius by his adversaries, as well as by his friends.



BAYREUTH HILL AND THE THEATRE OF THE FESTIVALS

In "Lohengrin" Wagner not only uses the "leit motif," but he also makes use of characteristic instrumentation: thus, Lohengrin's motif is always given by the strings, Elsa's by the wood-winds, and King Henry's by the brasses. With "Lohengrin" Wagner also used the overture as a prelude or *vorspiel,* to prepare his hearers for the action which is to follow; each act has its own prelude, and these are as important to the dramatic significance, as is the later action on the stage. Although "Lohengrin" became the most popular opera of the day, Wagner had no opportunity of hearing his work for many years, as he still was an exile in Switzerland. He had practically completed his entire "Ring of the Nibelungen," "Tristan and Isolde," "Die Meistersinger," and had made sketches for "Parsifal," when he was recalled to Germany by the young King Ludwig II of Bavaria. Ludwig placed wealth and power at Wagner's disposal and made possible the building of a playhouse in Bayreuth, where Wagner's works could be given an ideal performance.

WAGNER'S WORKS

Early Operas	"Die Feen."	Only performed now as curiosities.
	"Das Liebes verbot."	
	"Rienzi," 1842, in style of French Grand Opera.	
Operas of Wagner's Transitional Period.	"The Flying Dutchman," 1843. ("Der Fliegende Holländer.")	
	"Tannhäuser," 1845.	
	"Lohengrin," 1850.	

Music Drama	"The Ring of the Niebelungen," ("Der Ring der Nibelungen," 1876.) consisting of four parts: "The Rhinegold," 1869, ("Das Rheingold.") "The Valkyrie," 1870, ("Die Walküre.") "Siegfried," 1876, ("Siegfried.") "The Dusk of the Gods," 1876, ("Die Götterdämmerung.") "Tristan and Isolde," 1865. From legend of Gottfried von Strassburg, Minnesinger. "The Mastersingers of Nuremburg," ("Die Meistersinger von Nürnberg"), 1868. Wagner's one comic opera. A satire on his critics. "Parsifal," 1882. A Sacred Festival Opera on the Grail legend of Wolfram von Eschenbach, Minnesinger.

ILLUSTRATIONS

35494	Spinning Chorus "Flying Dutchman"	Victor Women's Chorus
68205	Overture—"Tannhäuser"	La Scala Orchestra
88038	Elsa's Dream—"Lohengrin"	Mme. Gadski
61203	Swan Song—"Lohengrin"	Leo Slezak
70080	Prize Song "The Mastersingers"	Lambert Murphy
74406	Amfortas' Prayer—"Parsifal"	Clarence Whitehill
35369	Ride of the Valkyries "The Valkyrie"	
	Siegfried's Death March "The Dusk of the Gods"	Vessella's Band

CHORUSES

Spinning Chorus from "Flying Dutchman" (Wagner).
Bridal Chorus from "Lohengrin" (Wagner).
By Peaceful Hearth ("Die Meistersinger") (Wagner).
Song of the Rhine Nymphs ("Ring of Nibelungen") (Wagner).

Lesson XX

The Influence of Wagner

Wagner's theory of the music drama returns to the fundamental principle, that music, poetry and action shall be inseparable. As Wagner wrote his own dramas and conceived his own stage effects, the music therefore becomes a more vital factor than in the works of his predecessors. The vocal parts do not conform to any absolute set rules regarding formal recitatives and arias, but remain ever a part of a complete dramatic effect.

Wagner marks the culmination of the romantic school and the beginning of the modern school, for every great opera since his day clearly reflects the influence of the "greatest musical personality since Beethoven."

A striking example of this is the change found in Italy.* Of the Italian masters, Giuseppe Verdi (1813-1901) stands pre-eminent. His early works are all in the traditional style of the Italian opera, but in 1870, after the universal recognition of Wagner, Verdi employed many of the Wagnerian ideas, with the result that his most successful dramatic works were written after this period. To compare Verdi's "Aida" (1871), "Otello" (1887), and "Falstaff" (1893), with the dramatic absurdities of his earlier period, is to note how great was his gain in musical expression as well as dramatic thought. All Verdi's followers have declared that the influence of Wagner is strongly apparent in the modern Italian school.

In France the change in the methods used by Gounod,† while not so radical as that noticeable in Verdi, is still apparent. Charles Gounod (1818-1893), in his early operas shows the direct influence of Meyerbeer and the French Grand Opera School. In "Faust" (1859) Gounod reached the zenith of his genius, and it is not strange that in this setting of the old Teutonic story, the influence of "Lohengrin" should be apparent. "Faust" remains the most universally popular opera of the French School. In 1869 Gounod's "Romeo and Juliette" was presented and won enthusiastic recognition. While much of the old school style has been retained by Gounod in the earlier portions of this work the Finale is remarkable for its simple dramatic force. Bizet (1838-1875), the composer of "Carmen," was a devoted adherent to Wagner's ideals as adapted to the French opera school, while the modern masters of the French school have all shown the direct influence of Wagner's "Music of the Future."

In Germany the direct followers of Wagner in opera are Carl Goldmark (1830-1915), Engelbert Humperdinck (1854) and Richard Strauss (1864).

ILLUSTRATIONS

88328	**Credo—"Otello" (Verdi)**	**Pasquale Amato**
89028	**Duet—The Fatal Stone ("Aida") (Verdi)**	**Mme. Gadski and Caruso**
74512	**Waltz Song—"Romeo and Juliet" (Gounod)**	**Amelita Galli-Curci**
95203	**Prison Scene ("Faust") (Gounod)**	**Farrar, Caruso and Journet**
92065	**Toreador Song ("Carmen") (Bizet)**	**Titta Ruffo**

* See Lessons XVIII-XIX, Course IV.
† See Lessons XXIV-XXV, Course IV.

CHORUSES

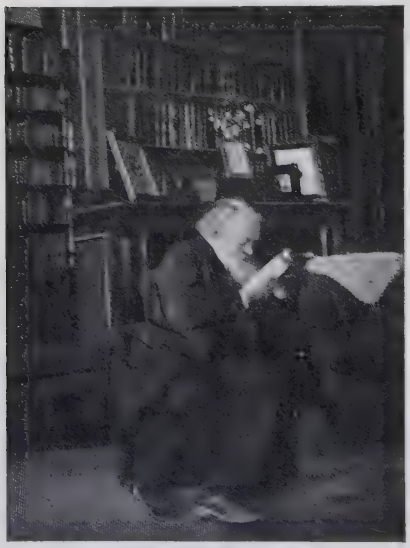
Triumphal March ("Aïda") (Verdi).
Folk Song ("Hansel and Gretel") (Humperdinck).
Habanera ("Carmen") (Bizet).

Lesson XXI

Johannes Brahms

Johannes Brahms (1833-1897) stands as the foremost German composer of absolute music in the nineteenth century. In describing his method of composition, Huneker once said, "Brahms pours the new wine of the Romanticists into the old bottles of the Classicists."

When but a young boy, Brahms was discovered by Joseph Joachim and Franz Liszt. They sent him to Robert Schumann, then considered the greatest critic in Germany. Schumann had long predicted the advent of a genius, who should return to the old forms, bringing the poetic quality of the modern school with him: he now proclaimed that this youth of nineteen was the one, who should be the leader of the modern German school.



JOHANNES BRAHMS

Brahms has often been ranked with Bach and Beethoven, for his compositions show a rare mastery of the technical difficulties of the art, combined with the love of poetic tonal expression which has been possessed by but few. Yet the true beauty and worth of the compositions of Brahms can only be appreciated by intimate acquaintance. To fully know the greatness of Brahms one must make an effort to study his compositions just as one must realize the symbolic depths of Robert Browning before his true worth as a poet stands revealed.

Since the beginning of romanticism the musical world looked first for music, which by its descriptive character, its amazing technical achievements, or its startling tonal combinations, would surprise and

amaze. Before the advent of Brahms, men were prone to forget that the true tonal beauty of absolute music, was as important in music's development as that of program music.

One of our modern critics in comparing Brahms with Tschaikowsky said: "Tschaikowsky's music sounds better than it is, while Brahms' music is better than it sounds."

Brahms wrote no operas, but his beautiful songs, some as simple as the old folk song, others in the style of Schubert's art lied, show his rare genius of vocal expression. His "German Requiem" is rightly regarded as one of the greatest choral works of the modern day. Brahms wrote many short compositions for piano, which reflect the style and poetic character of Schumann; sonatas and chamber compositions; concertos for violin and piano with orchestra; overtures for orchestra; and, like his revered friend, Robert Schumann, four great symphonies. He contributed no new forms, but he did more for modern music, by showing again to the world, the beauty of music as an absolute art.

ILLUSTRATIONS

64402	**Wiegenlied (Lullaby) (Brahms)**	**Julia Culp**
64500	**Liebestreu (Brahms)**	**Margarete Ober**
87239	**Sapphische Ode (Brahms)**	**Mme. Schumann-Heink**
***74303**	**Hungarian Dances Nos. 20–21 (Brahms)**	**Efrem Zimbalist**

CHORUSES

Minnelied (Brahms).
Lullaby (Brahms).
Greeting (Brahms).
The Sandman (Brahms).
The Blacksmith (Brahms).

Lesson XXII

The Characteristics of the Modern Schools of Music

The school of modern music in general, is a direct outgrowth of the romantic school. It may be said that as Richard Wagner's works mark the culmination of the romantic school and are the foundation of modern Opera, so Franz Liszt stands in the same relation to instrumental music.

With the exception of the greatest modern German master, Johannes Brahms, and his followers, all modern instrumental music

* Brahms' interest in Hungarian melodies was caused by his friendship for Eduard Remenyi, the Hungarian violinist, with whom Brahms made his first tour.

has been founded on the two principles, of the romantic school, namely, program music and nationality.

ANTON RUBINSTEIN

These two principles are noticeable characteristics of the modern operas as well as the instrumental compositions. The composers of opera, recognizing the equal importance of the music and the drama, have enlarged the scope of their instrumental expression. In France, where the opera has held sway for so many generations, an awakened interest in purely instrumental forms is responsible for the remarkable instrumental school, where the most interesting development in modern music is now to be found. (See Lesson XXVII, Course II.) In Italy there also exists an independent instrumental school.

The most important feature of the latter part of the nineteenth century has been the rise of the national schools of music in Russia, Bohemia, Norway, Sweden and Finland. In England and America, while the compositions have not been so remarkable as in other lands, there is a strong impetus toward musical growth. The famous names to be remembered in these modern schools are:

RUSSIA:

Anton Rubinstein (1830-1894).
Peter Iljitch Tschaikowsky (1840-1893).
Alexander Glazounow (1865-).
Sergei Rachmaninoff (1873-).

SCANDINAVIA:

Niels Gade, Denmark (1817-1890).
Edvard Grieg, Norway (1843-1907).
Emil Sjögren, Sweden (1853-).
Jan Sibelius, Finland (1865-).

BOHEMIA:

Friedrich Smetana (1824-1884).
Antonin Dvořák (1841-1904).

GERMANY:

Johannes Brahms (1833-1897).
Carl Goldmark (1830-1915).
Engelbert Humperdinck (1854-).
Richard Strauss (1864-).

ITALY:

Giuseppe Verdi (1813-1901).
Giovanni Sgambati (1843-1914).
Giacomo Puccini (1858-).
Ermanno Wolf-Ferrari (1874-).

FRANCE:

César Franck (1822-1890).
Camille Saint-Saëns (1835-).
Jules Massenet (1842-1912).
Claude Debussy (1862-).

ENGLAND:

Edward Elgar (1857-).

AMERICA:

Edward MacDowell (1861-1908).

ILLUSTRATIONS

35470 **Peer Gynt Suite (Grieg) Parts I, II** **Victor Concert Orchestra**
35275 **Largo (From the "New World Symphony") (Dvořák)** **Victor Orchestra**
35381 **Danse Macabre (Saint-Saëns)** **Vessella's Band**
35381 **Intermezzo ("The Jewels of the Madonna") (Wolf-Ferrari)** **Vessella's Band**
70050 **Marche Slav (Tschaikowsky)** **Victor Herbert's Orchestra**

CHORUSES

Devotion, arranged from "Morning Song" (Massenet).
Haakon's Cradle Song (Grieg).
Welcome the Morning (Grieg).
Hymn to Music (César Franck).
Good-Night (Reger).

Lesson XXIII

Russia

The first Russian composer to recognize the possibilities offered by the music of his native land was Michael Glinka (1803-1857), who may be regarded as "The Father of Russian Music." Liszt described Glinka as "The Prophet-Patriarch of Russia." A close student of folk music, Glinka felt that the Russian people were wondrously endowed with an individual musical speech, which he now attempted to show them was as worthy of their consideration as the Italian and French music, in which they had so long delighted.* Glinka gave to the Russian people their first opera, "A Life for the Czar," which was produced in 1836.

Anton Rubinstein (1830-1894) must, however, be considered as

* The rise of Russian national expression in the nineteenth century has been felt in the works of Tolstoi, Gogol, and others in the literature and art of Russia.

MICHAEL GLINKA

the "Founder of the Russian school," for, although trained in the German romantic school, it was through the influence of Rubinstein that the national Russian schools of St. Petersburg and Moscow were established in 1861. Here music was taught to the Russian peasant as well as to the nobility, and by Russian teachers speaking the Russian language.* Although he was a remarkable pianist, and a composer whose works, though graceful and charming, are outranked by his contemporaries, it is safe to say that Rubinstein's chief cause for fame in the future, will be the fact that he laid the foundation of the great Russian school, which has exerted such a tremendous influence on modern music.

When the Russian school was originally established in 1861, many of the musicians connected with its work were men of other professions: César Cui (1835) was a lawyer; Borodin (1839-1881), a physician; Rimsky-Korsakoff (1844), a naval officer; Moussorgsky (1839-1881) a government attaché; Tschaikowsky (1840-1893), a lawyer. The influence of these masters built a remarkable school of music in Russia, where to-day the leading figures are:

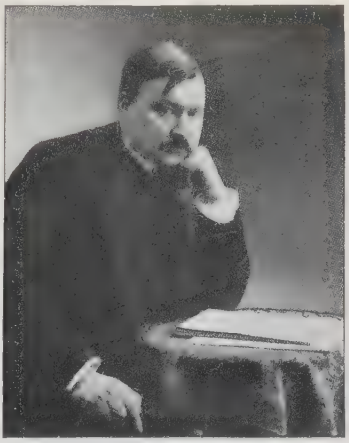
Glazounow, 1865;
Arensky, 1861;
Scriabine (1872-1916);
Rachmaninoff, 1873.

CÉSAR CUI

Of the first group, the greatest genius was Peter Iljitch Tschaikowsky, one of the most dominating personalities of the modern school. In his early life he was an enthusiast over Italian music, and he cherished throughout his life a deep love for Mozart's grace and elegance of expression. Of a morbid temperament, Tschaikowsky reflects in almost every com-

*Before the founding of the Russian National Conservatory no music was taught in Russia except to the nobility, and then by French, Italian or German masters. Russia is now proud to honor many artists and musicians who have come from the common people.

position the deep brooding sadness of the Russian heart. His use of the orchestra is brilliant and daring, and his combinations of tonal color are as barbaric as are many of the customs of his native land. He wrote in all forms, his symphonies and concertos being the most remarkable of his orchestral compositions.



ALEXANDRE GLAZOUNOW

In his program music, Tschaikowsky shows an amazing originality. He gives us Russian national music, worked out in polyphonic beauties, which make his compositions deserving of their great popularity. His most popular orchestral works are the "Fifth Symphony," the "Manfred Symphony," the "Pathetique Symphony," the "Overture 1812" and "Marche Slav."

Of the younger group of Russians the genius of Tschaikowsky has seemed to fall on Alexandre Glazounow, who has already written six symphonies, and many excellent shorter compositions of distinctly Russian character.

SERGEI RACHMANINOFF

Sergei Rachmaninoff has won fame not only as a pianist, but as a talented composer also. He is an outgrowth of the Moscow Conservatory and in all his compositions reflects Russian national characteristics.

Anton Arensky and Alexander Scriabine are chiefly identified with pianistic development, although both have written a number of excellent orchestral compositions.

Igor Strawinsky (1882), a pupil of Rimsky-Korsakow, has carried the ultra-modern in melodic construction and instrumentation to the extreme. His ballets of "The Fire Bird," "The Nightingale" and "Petrouchka" are among the most remarkable compositions of the modern school.

ILLUSTRATIONS*

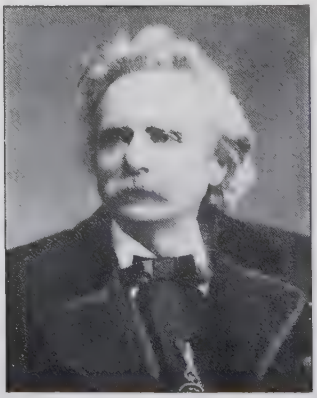
55044	Kammenoi-Ostrow (Rubinstein)	Victor Herbert's Orchestra
64209	Song of the Shepherd Lehl (From "Snow Maiden") (Rimsky-Korsakoff)	Alma Gluck
45066	Orientale (Kaleidoscope, Op. 50, No. 9) (César Cui)	Beatrice Harrison
76031	Finale—Act III Boris Godounow (Moussorgsky)	Margarete Ober and Paul Althouse
31800	Adagio Lamentoso (Pathetic Symphony) (Tschaikowsky)	Pryor's Band
31739	Overture 1812—Finale (Tschaikowsky)	Pryor's Band

CHORUSES

Melody in F (Rubinstein).
Wanderers' Night Song (Rubinstein).
The Angel (Rubinstein).
A Night Picture (César Cui).
Grasses Green Are Growing (Cui).
God of All Nature (Tschaikowsky).

Lesson XXIV

Scandinavia



EDVARD HAGERUP GRIEG

Scandinavian music is subdivided into four groups:

DENMARK:
Niels Gade (1817–1890).

NORWAY:
Ole Bull (1810–1880).
Halfdan Kjerulf (1815–1868).
Edvard Grieg (1843–1907).
Johann Svendsen (1840–).
Christian Sinding (1856–).

SWEDEN:
August Södermann (1832–1876).
Emil Sjögren (1853–).
Tor Aulin (1866–).

FINLAND:
Jan Sibelius (6185–).

The real founder of music in Scandinavia was Niels Gade, who was greatly influenced by Schumann and Mendelssohn, during his days of study and frequent travel in Germany. In style, his work resembles that of Mendelssohn, but always reflects the Scandinavian spirit, coupled with a highly poetic romanticism. He stands in the same relation to Scandinavian music that Rubinstein does to the Russian School.

* Record 45133 gives two interesting choral numbers from Borodin's "Prince Igor." These should be heard if time permits.

Great interest in the Scandinavian music was always aroused by the marvelous genius of Ole Bull, and the songs of Kjerulf. It was Ole Bull also who discovered the gifts of his younger countryman, Edvard Hagerup Grieg, who soon became the most important master of the Norwegian school. Grieg was especially successful in the smaller forms of instrumental composition and in his songs; although his orchestra suites, overtures, and concertos for both piano and violin, show remarkable understanding of the possibilities of the modern orchestra. Grieg also wrote three notable violin and piano sonatas, and several large compositions for chorus and orchestra. In all of his works, although the modern spirit is everywhere apparent, Grieg never fails to reflect the national flavor of the Norwegian folk song.

PROF. CHRISTIAN SINDING

Johann Svendsen was a more cosmopolitan musician than Grieg. His activities have been largely outside of his native Norway. Although his music is remarkable for its individuality and elaborate technic in orchestration, it is less national in character than Grieg's.

The mantle of Grieg seems to rest on the talented genius, Christian Sinding, who is at present the most interesting musical personage of Norway. Sinding has spent much time in Germany, and the influence of the German school is reflected in many of his songs and shorter works for pianoforte. "The Holy Mount," his one opera (1914), is not Norwegian in either story or music. In Sinding's larger orchestral works the Scandinavian character is, however, strongly apparent.

JAN SIBELIUS

In Sweden, the best-known native composer is Emil Sjögren, whose work has been almost entirely confined to songs and to the smaller forms of instrumental composition.

The most unique musical figure of the North to-day is Jan Sibelius, who has introduced in his wonderful tone poems for orchestra, the music and legends of far-away Finland. Sibelius has undoubtedly been greatly influenced by the characteristics of the modern school in general, and the Scandinavian expression of Grieg in particular.

ILLUSTRATIONS*

35470	Morning—"Peer Gynt Suite" (Grieg)	Victor Concert Orchestra
	Aase's Death—"Peer Gynt Suite" (Grieg)	Victor Concert Orchestra
70072	Solvejg's Song—"Peer Gynt" (Grieg)	Lucy Marsh
65928	Venetian Serenade (Svendsen)	Rolf Hammer
	The Tree (Nordraak)	Rolf Hammer
35437	Valse Triste (Op. 44) (Sibelius)	Victor Concert Orchestra
35505	Finlandia (Sibelius)	Conway's Band

CHORUSES

Peasant Wedding (Södermann).
In Autumn (Gade).
The Poet's Tomb (Gade)
Olav Trygvason (Grieg).
In the Boat (Grieg).
Chalet Girls' Sunday (Ole Bull).
The Sun Upon the Lake is Low (Sibelius).
A Cavalry Catch (Sibelius).
Margaret's Cradle Song (Grieg).

Lesson XXV

Bohemia

Wagner once described Bohemia as "the land of harp players and street musicians." It has always been considered one of the most musical countries of Europe. In Prague, musicians have ever been assured of an appreciation of their art, which could be found nowhere else in Europe.† From the sixteenth century, town pipers and strolling musicians, have kept alive Bohemian folk music. However, due to the political misfortunes of Bohemia, no definite school of music was established there until the middle of the nineteenth century.

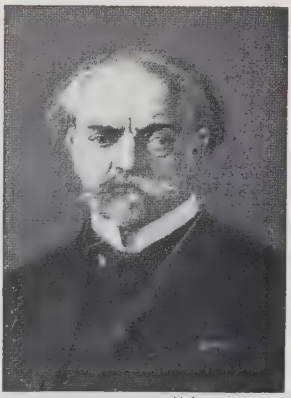
The father of Bohemian music was Friedrich Smetana (1824-1884), who was a famous composer and pianist, a pupil of Franz Liszt. Smetana made his chief vehicle for instrumental expression Liszt's

* Recall story of Ibsen's "Peer Gynt." Note the relationship of the Norwegian dramatists to the school of music.

† When "Don Giovanni" was produced 1787, Mozart insisted that the premiere take place in Prague, for, as he said, "The Bohemians understand my art, they know how to do me justice."

form of the symphonic poem. Smetana left a series of six symphonic poems, entitled "My Fatherland"; each tells some phase of Bohemia's history or represents, in tone, Bohemian feeling and patriotism. His opera, "Prodana Nevesta" ("The Bartered Bride"), is the first Bohemian opera, which tells a Bohemian folk tale and employs throughout Bohemian folk music and dances.

The greatest Bohemian composer was Antonin Dvořák (1841-1904), who carried on the work begun by his master, Smetana. Dvořák wrote in all forms, but was consistent in the employment of characteristic folk idiom, which he used in all his music. He is the greatest master of the art of national expression in all musical history. Born of the people, Dvořák knew the folk material of his native land in its entirety, and in his compositions it is constantly employed. Dvořák does not bring in entire melodies, but chooses, as it were, the essence of characteristic changes of melody, rhythm and harmony, and welds these together with a master hand. He lived in America for several years and when he returned to Bohemia, gave the world his greatest work, the Fifth Symphony, which he called "From the New World." In this work he has made use of the characteristics to be found in American negro melodies.



ANTONIN DVOŘÁK

The greatest of Dvořák's works are his "Slavonic Dances," the Symphonic poems, and Five Symphonies for Orchestra; he also left some excellent compositions in the form of chamber music, and many songs and short instrumental compositions. His operas were never really successful, but his "Requiem Mass" and "Stabat Mater" rank high in modern choral composition.

Josef Suk and Zedenko Fibich are Bohemia's foremost composers to-day.

ILLUSTRATIONS

35148	Overture—"The Bartered Bride" (Smetana)	Pryor's Band
64213	Cradle Song—"Hubicka" (Smetana)	Alma Gluck
87051	Songs My Mother Taught Me (Dvořák)	Riccardo Martin
74163	Humoresque (Dvořák)	Mischa Elman
88519	Lieblicher Mond—"Rusalka" (Dvořák)	Emmy Destinn
74437	Slavonic Dance No. 2 (Dvořák)	Fritz Kreisler

CHORUSES

War Song of the Hussites (Old Bohemian).
The Piper (Bohemian Folk Song).
A Maiden Song (Old Bohemian).
Darky Lullaby ("Humoreske," Dvořák).

Lesson XXVI

Germany—Austria

The modern German School is divided into two classes: the followers of absolute music after the manner of Johannes Brahms; and the followers of the program music of Franz Liszt and of Richard Wagner.

Absolute Music.	Program or Descriptive Music.
Joseph Rheinberger (1839-1901).	Carl Goldmark (1830-1915).
Anton Bruckner (1824-1896).	Engelbert Humperdinck (1854-).
Max Bruch (1838-).	Richard Strauss (1864-).
Gustav Mahler (1860-1911).	Felix Weingartner (1863-).
Max Schillings (1868-).	Hugo Wolf (1860-1902). Composer of Lieder.
Georg Schumann (1866-).	
Max Reger (1873-1916).	

The most spectacular genius of the present day in Germany is Richard Strauss, who, although educated in the strictest of anti-Wagnerian schools, has adopted the methods of Wagner and Liszt. He has carried descriptive music, both in the instrumental and operatic school to the limit of sanity. There is seemingly nothing impossible for Strauss to attempt to describe in music. In his great tone poems he not only reflects moods and poetic thought, but is capable of portraying every event, thought, or feeling, in tonal coloring. If the subject is repulsive or hideous, so is his music; if it be religious, poetic or sublime, this is reflected in his work. Even the trivial incidents of every-day life in the home are depicted in his "Symphonia Domestica." We are too close to Strauss to be able to

MAX REGER

appreciate his true greatness, for his genius, even though it is often unworthily used, is always colossal. His songs are marvels of modern expression in the form of the art lied; his operas of "Salome," "Electra" and "Rose Cavalier" show him to be possessed of a knowledge of characterization, which equals that of Wagner; his great symphonic tone poems for orchestra; and his chamber music compositions are epoch-making works.

A rare genius was Hugo Wolf (1860-1902), whose untimely death was most unfortunate for the cause of German music. Wolf composed, however, many of the greatest art songs which the world has ever known.

HUGO WOLF

In present-day Germany, Max Reger and Georg Schumann are considered the foremost composers of the instrumental school.

Arnold Schoenberg has startled the present musical world by his absolute disregard for all existing rules in harmonic and melodic progression. Whether his influence will establish a school in the future, time alone can tell.

An interesting form developed in Vienna during the early part of the nineteenth century. This was the Operetta. (See Lesson XVIII, Course IV.) From this developed the concert waltz which became recognized as a definite musical form. The great "Waltz King" family of Strauss* (Johann, Sr.; Johann, Jr.; Edvard, and Josef) became prominent for their waltzes and operettas.

ILLUSTRATIONS

†——	**Sakuntala Overture (Goldmark)**	**Victor Concert Orchestra**
17179	**Allerseelen (Richard Strauss)**	**Reinald Werrenrath**
17179	**Zur Ruh (Hugo Wolf)**	**Reinald Werrenrath**
64444	**Heimweh (Hugo Wolf)**	**Margarete Ober**
64339	**Morgen (Richard Strauss)**	**Mme. Alda**
87032	**Children's Prayer (Reger) (2) Liebesfeier (Weingartner)**	**Mme. Schumann-Heink**
64518	**Andantino, Op. 42, No. 2 (Reger)**	**Efrem Zimbalist**
35289	**Blue Danube Waltz (Johann Strauss)**	**Sousa's Band**

* The Vienna family are not related to Richard Strauss of Munich.

† New record in preparation.

CHORUSES

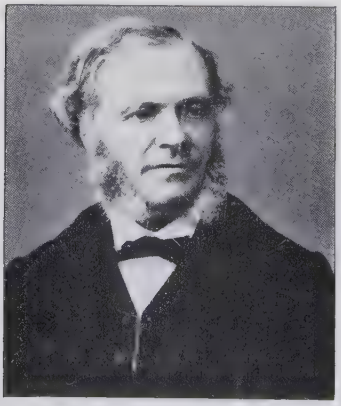
Brooklet in the Wood (Rheinberger).
A Song of Summer (Max Bruch).
O Thou, My Native Land (Hugo Wolf).
Land of Light (Richard Strauss).
When Green Leaves Come (Bruch).
True Happiness (Humperdinck).
The Ferns (Humperdinck).
Night Thoughts (Reger).
Good-Night (Reger).

Lesson XXVII

France

Since the time of Berlioz, the French school has been identified with both the instrumental and operatic forms.

The true founder of the modern French school was César Franck (1822-1890), whose entire life was given to the cause of developing French instrumental music. Franck wrote many chamber compositions; works for the organ and piano; symphonies; symphonic poems; and many beautiful songs. His choral works rank very high, the greatest being "The Beatitudes," which is considered one of the finest oratorios since Mendelssohn. Franck's style of composition is based on the polyphonic forms of Bach, but all his music is filled with a mystic poetry, which makes his works impersonal and somewhat vague.



CÉSAR FRANCK

The most prominent of Franck's pupils, who have carried on his ideals are:

Vincent d'Indy (1851-), a devoted follower of Franck, who has at the same time acknowledged his allegiance to Richard Wagner.

Alexis Chabrier (1842-1894).
Ernest Chausson (1855-1899).
Alfred Bruneau (1857-).
Cécile Chaminade (1861-).

CÉCILE CHAMINADE

The great organists of modern France are also followers of Franck. They are:

Alexandre Guilmant (1837-1910)
Théodore Dubois (1837-).
Charles Widor (1845-).
Gabriel Fauré (1845-).

In the opera the greatest composers since Gounod are:

Georges Bizet (1838-1875), who wrote "Carmen."

Jules Massenet (1842-1912), a most prolific writer, whose "Manon," "Thaïs," "Werther," "Jongleur de Notre Dame" are deservedly popular.

Gustave Charpentier (1860-), whose operas "Louise" and "Jullien" are distinctly French works.

Alfred Bruneau (1857-), a champion of realism in opera.

The dean of the French school is Camille Saint-Saëns (1835-), who has written in all forms; compositions for the piano and organ; chamber works; symphonies, concertos and symphonic poems for orchestras; operas and oratorios.

CLAUDE DEBUSSY

The most unique genius of the present day is Claude Debussy (1862), whose rare combinations of instrumental effects are absolutely original in the world of music.* An impressionist in tone, Debussy veils, as it were, all his forms, with a blending of tonal combinations as original as they are beautiful. Debussy has returned to the old Greek science of the tonal relationship of the tetrachord. He is one of the greatest living musical mysteries.

Debussy's followers, Maurice Ravel and Paul Dukas, are also worthy of mention for their unique tonal combinations.

*The Modern School of Impressionism in France makes itself manifest in the literature and art of the day. This is the same idea which is reflected in Debussy's music.

ILLUSTRATIONS*

35437	Angelus ("Scenes Pittoresques") (Massenet)	Victor Orchestra
74399	Panis Angelicus (Franck)	Mme. Frances Alda
55031	Les Sylvains (Chaminade)	Frank La Forge
88014	Elegie (Massenet)	Mme. Eames and Josef Hollmann
35464	L'Apres-Midi d'un Faune (Debussy)	Symphony Orchestra of Paris
35381	Danse Macabre (Saint-Saëns)	Vessella's Band

CHORUSES

Morning Songs, "Samson and Delila" (Saint-Saëns).
Praise Ye the Lord (Saint-Saëns).
The Vesper Hour (César Franck).
Elegie (Massenet).
Hymn to Music (Franck).
With Flowers of the Best (Massenet).
The Cradles (Gabriel Fauré).
Romance (Debussy).
In His Little Cradle (César Franck).
Evening Star (V. d'Indy).

Lesson XXVIII

Modern Italy

The modern Italian school, although closely affiliated with the opera school of to-day, also shows a decided tendency towards a better appreciation of the other branches of musical art. There has been practically no instrumental music developed in Italy since the seventeenth century, but it is a pleasure to record that there now exists a definite symphonic school. This is dominated by Giovanni Sgambati, a pupil of Liszt and a follower of Wagner. He has many loyal adherents. Among the Italian instrumental composers are Giuseppe Martucci (1856), Ferruccio Busoni (1866), and Marco Bossi (1861). The latter has written many works for organ, which are attracting equal attention with his oratorios and masses.

DON LORENZO PEROSI

In church music, the Italians of the last generation had sunk to a very low plane, being satisfied with trivial operatic melodies

* A recent record of César Franck's great song "La Procession" by Caruso, is No. 88556.

entirely unsuited to religious expression.* Pope Leo X greatly encouraged the right development of religious music, by his edict that the Roman Catholic Church must return to the use of the Gregorian Chant. Don Lorenzo Perosi (1872), the director of the Papal Choir, has written many masses in the style of Palestrina, yet with modern expression, which have proved that religious music should be regarded as apart from the operatic school.

In opera, the most famous names since Verdi are:†

Pietro Mascagni (1863), whose "Cavalleria Rusticana" has never been equaled in popularity by any of his later works.

Ruggiero Leoncavallo (1858), whose greatest work is "I Pagliacci."

Giacomo Puccini (1858) is the most famous composer of opera in Italy; his best works are "Manon Lescaut," "La Boheme," "Tosca," "Madame Butterfly" and "The Girl of the Golden West."

Ermanno Wolf-Ferrari (1876), whose "The Secret of Suzanne," "The Curious Women," and "The Jewels of the Madonna" have already placed their composer high in the ranks of modern opera writers.

ILLUSTRATIONS‡

88029 Prologue—"I Pagliacci" (Leoncavallo) Antonio Scotti

60074 Intermezzo—"Cavalleria Rusticana" (Mascagni) Victor Herbert's Orchestra

35270 Intermezzo—"Jewels of the Madonna" (Wolf-Ferrari) Victor Concert Orchestra

89008 Duet of the Flowers ("Madame Butterfly") Farrar and Homer

CHORUSES

Devotion, arranged from "Cavalleria Rusticana" (Mascagni).

Bridal Chorus from "Cavalleria Rusticana" (Mascagni).

Recitative and Prayer ("Otello") (Verdi).

Stars of the Summer Night (Wolf-Ferrari).

* Review the style of the church music in Italy before the birth of opera. Review Lesson XX, Course II.

† See Lessons XX, XXI and XXII, Course IV.

‡ These selections have been chosen to show the instrumental development which is noticeable in the modern opera of the greatest of the present-day Italians.

Lesson XXIX

England

That there was a remarkable school of music in England as early as the thirteenth century, is known definitely, for there is proof in the famous four-part canon, "Sumer is Icumen in"; but the free expression of musical thought, which was born with the opera in Florence, was seriously handicapped in England by the Civil Wars of the seventeenth century, and the attitude of the Puritans under Cromwell.

SIR EDWARD ELGAR PROF. GRANVILLE BANTOCK

The English dramatic form of the seventeenth century was known as the Masque, and the most prominent names of English composers, who contributed to this form of music, are: Henry Lawes (1595-1662) who wrote the music of Milton's "Masque of Comus"; William Lawes (1582-1645), his brother; Pelham Humphrey (1647-1674) a pupil of Lully in France; and Henry Purcell (1658-1695), the last great English composer until our present day.

At the time of Handel, an English "Singspiel," commonly known as the "Ballad Opera," made its appearance. It was an inferior form of Opera Buffa and really retarded the progress of serious operatic work. Yet several well-known English musicians are associated with this form; among them being Henry Carey (1685-1743), said to be the composer of "God Save the King"; and Thomas Arne (1710-1778), who wrote operas, oratorios and many songs. Some

SAMUEL COLERIDGE-TAYLOR

of his settings of Shakespeare are remarkable for their beauty.* Sir Henry Rowley Bishop (1786-1855) was a popular composer of the "Ballad Opera."

PERCY GRAINGER

The great personal popularity of Handel in England is noticed in the growth of organ playing and oratorio writing since his day.

In the early nineteenth century, England was influenced by the advent of Mendelssohn, who enjoyed great popularity there. Festivals were established in many cities at this time, and the writing of oratorios, part songs, cantatas and operas was encouraged.

The greatest composer in England during the early nineteenth century was Michael Balfé (1808-1870), an Irishman, who wrote some excellent operas and operettas, his most famous work being the "Bohemian Girl."† Costa (d. 1884), Julius Benedict (1804-1885), Tosti (1846-1912), Alberto Randegger (1832-1912), and Ciro Pinsuti (1829-1888), although they lived and worked in England, were not English by either birth or education.

The late nineteenth century has seen the advent of a number of talented English musicians, including Sir Arthur Sullivan (d. 1900),‡ Arthur Goring Thomas (1850-1892), Alexander Mackenzie (b. 1847), Charles Hubert Parry (b. 1848), Frederic Cowen (b. 1852), Charles Villiers Stanford (b. 1852), Edward German (b. 1862), and Liza Lehmann.

There are, however, but two great composers, who may be considered unique in the late English school: Coleridge-Taylor and Edward Elgar. Samuel Coleridge-Taylor (1875-1912), was an English negro, whose development of negro melodies has made a lasting impression. His best-known large work is his setting of "Hiawatha." Edward Elgar (b. 1857) now stands in the first rank of modern composers. He has already written several remarkable symphonies, concertos and instrumental compositions, while his choral works, "Car-

* Many of these Shakespeare settings were adaptations of the original airs used at the time of Shakespeare. (See Lesson XXIX, Course I.)
Recall also the poems of Scott, Milton and Tennyson which have been set to music.

† Although the story is based on a Bohemian subject the music is written in the sentimental melodic style which was so popular during the middle of the nineteenth century.

‡ See Lesson XVIII, Course IV.

actacus'' and ''The Dream of Gerontius'' are regarded as the greatest oratorios which have been given the world since the time of Mendelssohn. Percy Aldridge Grainger, born at Melbourne, Australia, (1882), is one of the younger school of English composers, who is devoting his attention to the development of early English folk music. Cyril Scott (1879), is another young composer who is looking to national sources for inspiration. He has been, however, more influenced by the impressionism of Modern France than any of his compatriots, and is known in Europe as ''the English Debussy.''

ILLUSTRATIONS

17897	**Shepherd's Hey** (Grainger)	**Victor Orchestra**
35530	**Dances from Henry VIII Suite** (Edward German) (1) Morris Dance (2) Shepherd's Dance	**Conway's Band**
55059	**Onaway! Awake, Beloved!** (''Hiawatha's Wedding Feast'') (Coleridge-Taylor)	**Paul Althouse**
	Ah! Moon of My Delight (''In a Persian Garden'') (Liza Lehmann)	**Paul Althouse**
74246	**Deep River** (Negro Melody arr. Coleridge-Taylor)	**Maud Powell**
35247	**Pomp and Circumstance March** (Elgar)	**Pryor's Band**

CHORUSES

Welcome to Spring (Purcell).

Then You'll Remember Me, from ''Bohemian Girl'' (Balfe).

I Dreamt I Dwelt in Marble Halls, from ''Bohemian Girl'' (Balfe).

With Sheathed Sword, from ''Damascus'' (Costa).

Zion, Awake (Costa).

Lost Chord (Sullivan).

My Love Dwelt in a Northern Land (Elgar).

The Vikings (Faning).

The Miller's Wooing (Faning).

Blow, Gentle Gales (Sir Henry Bishop).

Windlass Song (Elgar).

Lesson XXX

America

It must be frankly acknowledged that although there are many excellent musicians and composers in America, as yet no definite American school of music exists. America has been settled by men of all nations, and the musical knowledge of the American musician has been until recently an imported article, brought from Germany, France, or Italy.

EDWARD MAC DOWELL

It must be remembered that while European schools of music were giving the world its greatest instrumental and operatic works, America was still struggling to gain her political freedom and to establish her form of government.* Lowell Mason introduced music into the public schools in 1836, but it was not until 1867 that the first special schools for music study were established; since that day the interest in the art has grown with remarkable strides.† Choral organizations have been established throughout the country, which have aided largely in the gaining of a broader knowledge and appreciation of the larger forms of music.

Through the influence of the great orchestra conductor, Theodore Thomas, who devoted his life to giving the best orchestral music to the American people, many cities throughout the country now possess symphony orchestras, which rank among the best in the world.‡

The Metropolitan Opera Company, of New York, as well as the Boston and Chicago Opera Companies, are not unranked in Europe, and for many years American singers and instrumentalists have appeared with great success in all the countries of the world.

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*Co-ordinate the great periods of American History with the famous musical composers of Europe at the time.

†Among the greatest musical educators in the universities and colleges, are: —William P. Bigelow, Amherst; Hugh Clarke, University of Pennsylvania; Samuel Cole, New England Conservatory; Hollis Dann, Cornell; Frank Damrosch, Institute Musical Art, New York; Edward Dickinson, Oberlin; Louis Elson, New England Conservatory; Charles Farnsworth, Columbia; George Gow, Vassar; Arthur Hallam, Skidmore School of Arts; Clarence G. Hamilton, Wellesley; W. C. Hammond, Mt. Holyoke; J. J. Hattstaedt, American Conservatory, Chicago; Peter Lutkin, Northwestern University; H. D. MacDougall, Wellesley; Waldo Selden Pratt, Hartford Theological Seminary; Sumner Salter, Williams; H. D. Sleeper, Smith; Albert A. Stanley, University of Michigan.

‡The most famous orchestra organizations in America are The Philharmonic Orchestra, New York; The Boston Symphony Orchestra; The Chicago Symphony Orchestra; The New York Symphony Orchestra; The Philadelphia Symphony Orchestra; The Cincinnati Symphony Orchestra and The Minneapolis Symphony Orchestra. St. Louis, San Francisco, Los Angeles, Portland and Seattle are among the cities where excellent symphony orchestras are also to be found.

GEORGE W. CHADWICK

The prizes which The Federation of Music Clubs is now offering to American composers, and the competition for American Operas which the Metropolitan Opera Company has instituted, will be of great aid in encouraging native American composition.

It has often been remarked that the American composer has a rich field of folk music in the songs and dances of the Indians, the Negroes, and the Creoles, and much of this material has attracted the attention of European composers as well as those of America. (See Lesson XXX, Course I.)

The greatest American composer, who won an international reputation, was Edward MacDowell (1861-1908). MacDowell was a devoted student of American music and in several of his large works incorporated Indian themes. He was a modern disciple of program music and even when not telling a definite story, the formal construction of his music was always subservient to poetic thought.

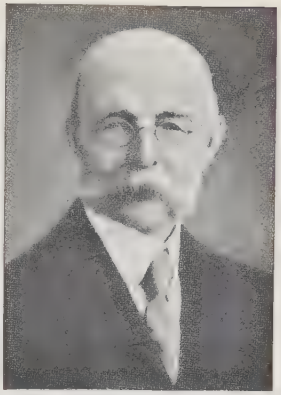
The Dean of American composers was John Knowles Paine (1839-1906), who was for many years the Director of Music at Harvard University. George W. Chadwick (1854), Arthur Foote (1853), Frederick Converse (1871), Charles M. Loeffler, and Mrs. H. H. A. Beach, are Boston composers who, one may rightly say, are outgrowths of the Paine School.

Other American composers are Walter Damrosch (1862), Ethelbert Nevin (1862-1901), who, as a writer of graceful songs and short piano compositions showed a rare individuality; and Victor Herbert, who although a native of Dublin, has won much fame in the United States as a conductor and composer of tuneful comic operas. His grand opera, "Natoma" (1910), shows an interesting use of Indian music.

Horatio Parker (1863) is now regarded as the foremost American composer of to-day. Mr. Parker is at present Director of Music at Yale University. He won his first laurels with his great choral work, "Hora Novissima." His opera, "Mona," won the prize offered by the Metropolitan Company and was produced in March, 1912. "Fairyland"

(1915) won the prize offered by the Federation of Women's Clubs and was produced under their auspices in Los Angeles, June, 1915.

Other American composers who are helping to develop music in this country are: Howard Brockway, Arthur Farwell, Charles Wakefield Cadman, Henry K. Hadley, Henry Holden Huss, Edgar Stillman Kelly, George B. Nevin, Adolph Weidig, John A. Carpenter, Eric Delamarter and Arne Oldberg.



JOHN KNOWLES PAINE

ILLUSTRATIONS

60053	(1) At an Old Trysting Place (MacDowell)	Victor Herbert's Orchestra
	(2) To a Wild Rose (MacDowell)	Victor Herbert's Orchestra
87026	The Year's at the Spring (Beach)	Mme. Gadski
64516	From the Land of the Sky Blue Water (Cadman)	Evan Williams
64388	Uncle Rome (Homer)	Clarence Whitehill
35476	Danny Deever (Damrosch)	Reinald Werrenrath
70049	Dagger Dance (From "Natoma") (Herbert)	Victor Herbert's Orchestra

CHORUSES

O, Captain, My Captain (Walt Whitman-Edgar Stillman Kelly).

Break, Break, Break (Tennyson-Neidlinger).

Blow, Bugle, Blow (Tennyson-Neidlinger).

Build Thee More Stately Mansions (Arthur Farwell). Zuni Indian Melodies.

Freedom, Our Queen (Holmes-John K. Paine).

Song of the Ghost Dance (Zuni Melodies, arr. by Farwell).

Indian Song (Dakota Tribe). Melody used in "Dagger Dance."

Far in the Woods In May (H. Parker).

Fisherman's Song (H. Parker).

The Orchestra—The Development of Instrumental Music

COURSE III

Preface

This course is divided between a study of "The Orchestra and Its Instruments" and "The Development of Instrumental Music."

The first part of the course has been planned to create a greater interest in, and to promote a more general knowledge of the various instruments and their functions in the orchestra. The student orchestras in our high schools and colleges have already awakened an interest in the orchestral instruments, for it has become a recognized fact that every instrumental voice has its own important place in the organization. If possible each instrument should be practically demonstrated before the class.

"The Development of Instrumental Music" should be used as a supplementary course to the History of Music and a careful review of chronological events should be studied each week.

I. The Orchestra. Its Divisions.
II. The String Choir.
III. The Violin.
IV. The Viola.
V. The Violoncello.
VI. The Double Bass.
VII. The Harp.
VIII. The Technical Mechanism of Wind Instruments.
IX. The Wood-Wind Choir.
X. The Flute—The Piccolo Flute.
XI. The Oboe—The English Horn.
XII. The Clarinet.
XIII. The Bassoon.
XIV. The Brass Choir.
XV. The Trumpet or Cornet.
XVI. The French Horn.
XVII. The Trombone.
XVIII. The Tuba.

XIX. The Percussion Instruments.
XX. Early Folk Instruments.
XXI. The Development of the Violin Family.
XXII. The Development of the Pianoforte.
XXIII. Early Instrumental Forms.
XXIV. The Instrumental Forms at the Time of Bach.
XXV. The Sonata Form of Haydn.
XXVI. The Development of the String Quartette.
XXVII. Beethoven's Use of the Instruments.
XXVIII. The Romantic School.
XXIX. The Influence of Wagner.
XXX. Modern Instrumental Music.

CHORUSES SUGGESTED

Since Course III deals with the orchestra and instrumental forms, it is obvious that choruses may not be definitely fitted into each lesson, as in the previous Courses. This Course is designed to be particularly helpful in stimulating interest in the student orchestras, which should be a part of the music activities of every High School. It is therefore suggested that for this year the choruses should be largely those of more ambitious type, having orchestral accompaniments, so that the student orchestra may become an integral part of the work. The orchestration of these choruses and many others may be obtained from music publishers. It is also suggested that some complete work, cantata or operetta, be studied in this year. These all have orchestra accompaniments, and will form a splendid complement to the lessons in the Course.

Almighty Lord—Prayer from "Cavalleria Rusticana" (Mascagni).

A Merry Life (Denza).
Ave Maria (Gounod).
Baal, We Cry to Thee "Elijah" (Mendelssohn).
Blue Danube Waltz (Strauss).
By Babylon's Wave (Gounod).
Daybreak (Faning).
Estudiantina (Lacome).
Gloria from Twelfth Mass (Mozart).
How Lovely are the Messengers (Mendelssohn).
In Old Madrid (Trotere).
Jerusalem "Gallia" (Gounod).
My Love Dwelt in a Northern Land (Elgar).

O, For the Wings of a Dove (Mendelssohn).
O Italia Beloved (Donizetti).
O Thou Sublime Sweet Evening Star (Wagner).
Sing, Smile, Slumber (Gounod).
Soldiers' Chorus, "Faust" (Gounod).
The Dove (La Paloma) (Yradier).
The Vikings (Faning).
Unfold Ye Portals, "Redemption" (Gounod).
Waltz from "Faust" (Gounod).
Wedding March from "Lohengrin" (Wagner).

CANTATAS AND OPERETTAS SUGGESTED

Building of the Ship (Lahee).
Crusaders (Gade).
Egyptian Princess (Vincent).
Erl King's Daughter (Gade).
Fair Ellen (Max Bruch).
Gallia (Gounod).
Hiawatha's Childhood (Bessie M. Whitely).
Joan of Arc (Gade).
King Rene's Daughter (Smart).
Lady of Shalott, The (Tennyson-Bendall).
Melusina (Hoffman).
Mikado (Sullivan).
Peace Pipe (Frederick Converse).
Pinafore (Sullivan).
Pirates of Penzance (Sullivan).
Robin Hood (De Koven).
Rose Maiden (Cowen).
Ruth (Gaul).
Wreck of the Hesperus (Anderton).

Lesson I

The Orchestra

The Symphony Orchestra* is divided into four sections according to the character of the instruments which compose it, and con-

* It is the custom to designate any grouping of instruments playing together by the term "orchestra." Such orchestras are heard at dances, theatres, restaurants, etc. Occasionally they are heard in small concerts. The modern orchestra is called "Symphony Orchestra" because its chief function is to play symphonic music. For the proper presentation of Opera and Oratorio an orchestra of this size and character is necessary.

sists of from fifty to one hundred players. In an orchestra of ninety-five the instruments are proportioned as follows:

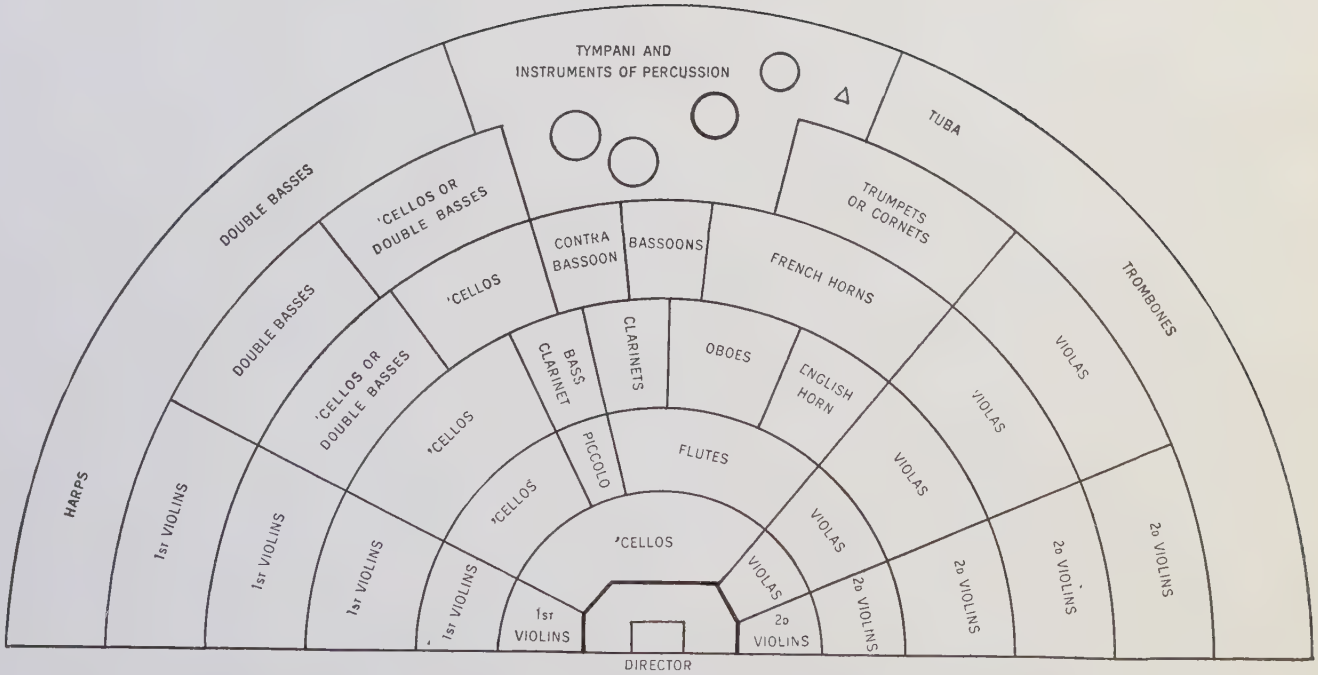
- "Strings"
  - First Violins (16) or (18).
  - Second Violins (14) or (16).
  - Violas (12).
  - Violoncellos (12).
  - Double Basses (10).
- "Wood-Wind"
  - Flutes
    - Flute (2).
    - Piccolo (1).
  - Double Reeds
    - Oboe (2).
    - English Horn (1).
    - Bassoon (3).
    - Contra-Bassoon (1).
  - Single Reeds
    - Clarinet (2).
    - Bass Clarinet (1).

The French horn, by reason of its beautiful tone quality, is frequently used as a member of the "wood-winds."

- "Brasses"
  - French Horns (4).
  - Trumpets (4).
  - Trombones (3).
  - Tuba (1).
- "Battery" or Percussion
  - Tympani or Kettle Drums (2) or (3).
  - Side Drums (1).
  - Bass Drum (1).
  - Bells (1).
  - Triangle (1).
  - Tambourine, etc. (1).

The harp belongs to no particular division of the orchestra. Usually two harps are employed.

As the "strings" are the most important instruments in the orchestra, they are given the place of prominence in the seating of the players. On the left of the conductor sit the first violins; their leader, who is known as "concert-master," occupying the first desk on the outside row. Directly opposite the first violins, on the right of the conductor, are the second violins; next them, toward the center, the violas are placed. Contrasted with the violas on the side by the first violins, are found the violoncellos. Directly back of the first violins and 'cellos are grouped the double basses. This leaves the whole center of the orchestra to the wood-wind instruments. The flutes and piccolo occupy the front row; the oboes (English horn) and clarinets (bass clarinet), the row behind; and the bassoons (contra-bassoon) and the French horns, the next. To balance the heavier



SEATING ARRANGEMENT OF THE CHICAGO SYMPHONY ORCHESTRA (FOUNDED BY THEODORE THOMAS)

strings (the 'cellos and double basses) the "brasses" (trumpets, trombones, and tuba) flank the right center of the orchestra. The tympani and percussion instruments occupy the middle center directly opposite the conductor.

Some of the instruments of the orchestra sound a different tone from the actual written note. These are known as transposing instruments.

DOUBLE BASS: Sounds an octave lower than the music is written.

PICCOLO: Sounds an octave higher than the music is written.

ENGLISH HORN: Sounds a fifth lower than the music is written.

CLARINET: All clarinets except that in the key of C.

CONTRA BASSOON: Sounds an octave lower than the music is written.

FRENCH HORNS: All French horns except that in the key of C.

TRUMPETS OR CORNETS: All except those in the key of C.

TUBA: Sounds an octave lower than the music is written.

ILLUSTRATIONS

35236 Instruments of the Orchestra

(a) The String Choir	**Victor Orchestra**
(b) The Wood-Wind Choir	**Victor Orchestra**
35237 (a) The Brass Choir	**Victor Orchestra**
35237 (b) The Percussion Instruments	**Victor Orchestra**

Lesson II

The String Choir

The string choir is called the "string quartet," but this is a misnomer, as in the modern orchestra the four instruments comprising this group, are divided in five parts, which may be classified, as:

1st Violins, soprano.

2d Violins, mezzo-soprano.

Violas, alto (sometimes tenor).

Violoncellos, tenor (sometimes baritone).

Contra-bass, bass.

The strings are in truth the "backbone" of the orchestra, as they can play for any reasonable length of time without greatly fatiguing the performer, whereas, the "wind" instruments being dependable

STRING CHOIR

VIOLIN VIOLONCELLO DOUBLE BASS VIOLA VIOLIN

on the breath of their players, have to be given constant opportunities for rest. As the strings in reality give the true strength to the orchestra, it will be noted that there are many more members in this section than to be found in the "wood-wind" or "brass" divisions.

Berlioz tells us "the strings," when played together, possess "force, lightness, grace, accents both gloomy and gay, thought and passion." He further says, "Slow and tender melodies, confided too often to the wind instruments, are nevertheless never better rendered than by a mass of violins. Nothing can equal the touching sweetness of a score of first violins made to sing by twenty well-skilled bows. That is, in fact, the true woman's voice of the orchestra—a voice at once passionate and chaste, heart-rending, yet soft, which can weep, sigh, lament, chant, pray and muse, or burst forth into joyous accents, as none other can do. It is in truth the most brilliant color of the modern orchestra."

The force of the strings in unison is felt in the opening measures of the First Movement of Beethoven's Fifth Symphony. The whole of the Vorspiel to Lohengrin may be considered as an example of pure violin tone color. Here the violins are divided into several

groups, and by the use of harmonics the mysterious ethereal character, which is a feature of this composition, is obtained.

ILLUSTRATIONS

74135	Meditation ("Thaïs") (Massenet) (Solo Violin)	Maud Powell
35506	Molto Lento (Op. 17, No. 2) (Rubinstein)	Victor String Quartet
	Scherzo (Op. 18, No. 4) (Beethoven)	Victor String Quartet
31779	Prelude ("Lohengrin") (Wagner)	La Scala Orchestra

Lesson III

The Violin

The violin is the most important instrument in the orchestra, and as Henderson so well expressed it, "is the prima donna of the string choir, and is both a coloratura and a dramatic singer." This instrument, which is the most brilliant of the old viol family, was brought to its technical perfection by the great violin makers of Cremona, who flourished from the middle of the sixteenth to the opening of the eighteenth centuries. (See Lesson XXI, Course III.)

"LITTLE FRENCH FIDDLE" OF THE DANCING MASTERS (1687)

When the violin first entered the orchestra in the seventeenth century* it was called "the little French fiddle."

The resources of the violin in the way of technical agility are very great, but its powers of emotional expression are still greater. The effect of a solo violin is very different from that of a number of violins playing together; a body of violins producing a vigorous sonorous volume of tone, whose character is as different from that of the solo violin, as is its amount.

*Monteverde (1567-1643) of the Venetian School introduced the violin into the orchestra and employed the use of tremolo and pizzicati on the violin in the opera "Tancred" (1624). Monteverde's orchestra consisted of two harpsichords, two large lutes, two violins, ten tenor viols, two viole de Gamba, two bass viols, a double harp, three trumpets, two cornets, a small flute, a clarion, and three portable organs. As the violin increased in popularity, it gradually became of more importance in the orchestra.

The compass of the violin (from low G to C in the sixth space above the staff) is often increased by the use of harmonics. These are the strangely sweet flute-like tones, which the Germans call "flageolot" tones, but which the scientist knows as "over tones." It is a law of acoustics that every musical tone is composed of several tones, the ear only catching the fundamental tone of the group. It has been discovered that by lightly touching a vibrating string, the vibrations of the fundamental tone will be stopped, and the upper over tones can be distinctly heard. These harmonics are too high and mysterious in quality, to be used in vigorous music, but in certain passages they produce an ethereal beauty of tone. A great many special effects can be produced on the violins. The manner of drawing the bow across the strings makes a great difference in the tone quality. Bowing close to the bridge produces a rough, metallic sound, while bowing over the finger board gives a soft, mysterious quality. The tremolo or rapid, alternating strokes of the bow upward and downward, is very common in all orchestral music. It usually is expressive of great agitation or of combat. The opening of Wagner's Overture "The Flying Dutchman" is an excellent example.

The plucking of the strings produces the pizzicati effect which has always been very popular. Sordinos or mutes are little pieces of wood or brass that fit over the strings and deaden the vibrations, producing a veiled, weird tone often used to depict mystery or mournfulness. Occasionally the player is called upon to strike his strings with the back of the bow (*col legno*). This is the means employed by Wagner to depict Mime's laughter and scorn of Siegfried.

The violins of the orchestra are divided into two main groups. The second violins are identical instruments to those of the first group. They play the part of second soprano, or contralto, filling in the harmonic gap between the violins and violas. Their position in the orchestra with the sound holes away from the audience, places them at a disadvantage.

The violin is frequently used as an obbligato instrument* and blends beautifully with the human voice.

* In many of the arias of the early masters the voice part was supported and enriched by a second melody played by a single instrument. This was known as the obbligato; the name "obliged bound—indispensable" signifying that the obbligato voice was necessary for the complete understanding and enjoyment of the entire work. Modern composers have been especially fond of this method of composition.

ILLUSTRATIONS

74332	Praeludium (Bach)	Fritz Kreisler
74051	Souvenir de Moscow (Wieniawski)	Mischa Elman
89074	Air "Il Re Pastore" (Mozart)	Mme. Melba and Jan Kubelik
74183	Will-o'-the-Wisp (Sauret)	Maud Powell

Lesson IV

The Viola

The viola, although one of the most useful of instruments and possessing beautiful tone quality, is less familiar to the average music lover than its other string companions. The individual voice of the viola has been practically unknown until modern times. The instrument is simply a larger violin, possessed of a deeper compass and tuned a fifth lower* than the violin.

The viola is an older instrument in the orchestra than the violin, being the viola da braccio ("arm fiddle") of the Venetians of the sixteenth and early seventeenth centuries.

The position of the viola in the modern orchestra is of great importance, as the voice of the instrument makes it possible for the viola to be used as the alto, or tenor, of our string choir, as occasion demands. Either voice always blends with the other instruments.

The tone of this instrument, although rich and penetrating, is not as brilliant as that of the violin, yet it possesses a peculiar pathos which makes its tone at once individual and striking. It is, in fact, one of the most helpful instruments of the orchestra and its place is of supreme importance. The viola is frequently used to reinforce the other stringed instruments; an interesting example of this is the opening of the Andante of Beethoven's Fifth Symphony.

Lavignac, the famous French master of instrumentation, says: "The viola is a philosopher, sad, helpful; always ready to come to the aid of others, but reluctant to call attention to himself."

The viola was excellently used by Wagner, particularly in "The Tannhauser Overture." One of the most beautiful and characteristic uses of the viola is in the symphony "Harold In Italy," by Berlioz. Here the viola voices the melancholy wanderer of Byron. The viola was a favorite orchestral voice with Johannes Brahms. Saint-Saëns has written a beautiful solo for viola in the "Reverie du Soir" in his "Suite Algerienne."†

* The four strings of the viola are tuned a perfect fifth lower than the violin. The C clef is usually used.

† A record of "Reverie du Soir" is in preparation. In the Romanza from "Les Huguenots" (Record 88210) a viola obbligato is introduced.

All the effects of bowing, tremolo, pizzicati, sordines, etc., that apply to the violin, are also used on the viola.

ILLUSTRATIONS

31337	Serenade (Titl) Viola and Flute	Reschke and Lyons
35580	Andante, Fifth Symphony (Beethoven)	Victor Concert Orchestra
68205	Overture, Tannhauser (Wagner)	La Scala Orchestra

Lesson V

The Violoncello

DOMENICHINO (1581-1641)
ST. CECILIA

Showing viola da gamba with six strings. Notice the reversed curves and rose above the *f* holes.

The violoncello was developed from the viola d'gamba (or knee fiddle) of the seventeenth century. It has ever been one of the most popular of instruments. The beautiful quality of the 'cello's tone is more nearly like that of the human voice than any of the other instruments.

Like the viola, the 'cello is tuned in fifths, but it is an octave lower in pitch. The deep, full voice of the 'cello is best heard when the instrument is used as the baritone of the string choir. In the early days it was used as the bass,* but modern composers frequently employ its tone as *tenor robusto,* and it is often used as a solo instrument. Owing to its great compass the 'cello may be employed as the bass of the string choir, as a solo instrument, or as a singer of the melody, with the accompaniment of the other strings.

Berlioz says: "Nothing is more voluptuously melancholy or more suited to the utterance of tender, languishing themes, than a mass of violoncellos playing in unison on their first strings; while nothing is more expressive of dignity without passion, than the lower tones of the 'cello when uttered by several instruments together."

* In string quartets the 'cello still plays the bass part.

On account of the depth of its timbre and the thickness of its strings, the 'cello is not susceptible to the extreme agility belonging to the violin and viola. In solo passages frequent use is made of harmonics. They are obtained by the same method employed on the violin and viola, but owing to the length of the strings of the 'cello, those harmonics which are produced near the bridge are even more beautiful than those of the violin.

THE OLD "KNEE FIDDLE" OF THE SEVENTEENTH CENTURY

The 'cellos are often divided. When Beethoven wished to produce the impression of the peaceful, rippling brook in his Pastoral Symphony he gave a murmuring figure to the divided 'cellos.

It is as "the sighing lover of the orchestral company" that the violoncello has been most frequently used. Four 'cellos in harmony support Siegmund in the outpouring of his ecstatic love in the first act of Wagner's "Valkyrie." The violoncello is a favorite instrument for obbligatos.

ILLUSTRATIONS

45096	Le Cygne (Saint-Saëns)	Hans Kindler
	Melody in F (Rubinstein)	Hans Kindler
88014	Elegie (Massenet)	Mme. Eames and Hollman
45072	To My Guitar (Popper)	Beatrice Harrison
	Slumber Song (Popper)	Beatrice Harrison
35320	Andante—Symphony F major, No. 6—"Pastorale" (Beethoven)	Victor Concert Orchestra
88276	Siegmund's Love Song ("The Valkyrie") (Wagner)	Riccardo Martin

Lesson VI

Double Bass

The patriarchal double-bass provides the foundation for the harmonic structure of orchestral music. The instrument is called the double bass, because it was used in early times to double the bass part of the violoncello. Until Beethoven's day little was known of the possibilities of the instrument, which then became an important individual voice in the orchestra. Many of Beethoven's contemporaries

looked askance at his innovations and even Berlioz, the great French master of instrumentation, likened the famous passage for the basses in Beethoven's C Minor ("Fifth") Symphony, to "the happy gambols of an elephant." An equally famous use of these instruments is the transitional passage between the third and fourth movements of Beethoven's Ninth Symphony, where the basses play the part of mediator between the orchestra and the chorus. There lived in Vienna during Beethoven's life, a remarkable player upon the double bass, whose name was Dragonetti. It is said he was able to play upon his instrument all the most difficult music written for the 'cello. As Dragonetti played in Beethoven's orchestra he doubtless influenced the great composer in his use of these ponderous instruments.

DOMENICO DRAGONETTI, A FAMOUS CONTRA-BASSIST (1763-1846)

The double bass is a transposing instrument, that is, an instrument whose sound is different from the actual written notes. The double bass sounds an octave lower than the music is written. The tremolo on the double bass is most dramatic and is frequently used to represent storm. The pizzicati of the basses is often used and is clearer and better than that of any other stringed instrument. Harmonics, however, are rarely employed, as they are strident and harsh, and are only introduced for grotesque purposes, or in occasional compositions of program music. Mutes are only employed by the most modern composers.

A most interesting use of the double bass is to be found in the opening of Tschaikowsky's "Marche Slav." Here the double basses and bassoons intone the theme of the dirge.

ILLUSTRATIONS

70050 Marche Slav (Tschaikowsky) Victor Herbert's Orchestra
18278 Scherzo—Fifth Symphony (Beethoven) Victor Concert Orchestra

Lesson VII

The Harp

The harp is of recent introduction in the orchestra and belongs to no particular choir. The harp is a very primitive instrument, being

used in the ancient days as the national instrument of Egypt and also by the Hebrews, who modeled their small hand harp, or lyre, from the instrument used by the Egyptians.* In the study of folk music the harp was one of the most popular instruments of the people, being especially noted in the early music of Ireland, Scotland and Wales. Yet it is rarely found in the orchestras until the modern day. Many great composers have used the harp in their orchestras, but only as a means of lending national color or descriptive expression. Thus, where Biblical or classic subjects were treated, or in the later imitation of folk music, the harp was employed.

In 1810, Sebastian Erard perfected his pedal mechanism, making it possible for the harpist to play in all keys, where before but a few had been practical. But it was not until the time of Berlioz and Wagner that the harp became a true orchestral voice. Wagner first used it to depict the accompaniment of the singing of the Minnesingers in "Tannhäuser," but later discovering its great possibilities, he used it for many effects. One of the most striking examples of Wagner's use of the harp is to be observed in the great "Magic Fire Scene" from "The Valkyrie." Now the harp is constantly used by symphony writers as well as by composers of opera. It is usually treated either in broad effects or in arpeggios.

Many special effects are also possible on the harp. The glissando is frequently used. This is produced by sliding the hands rapidly over the strings, without stopping to pluck them with the fingers. It is a frequent piano effect used by Liszt, and is to be noted in his Hungarian Rhapsodies. Pizzicati, produced by the plucking of the strings, is the usual method of harp playing. Harmonics can also be easily produced by the "stopping" of the strings, in a manner similar to that employed in the violin family. This effect on the harp is very pretty and sounds like a faint tinkle from a muffled bell. One of the best examples of this use is found in the Ballet of the Sylphs from Berlioz's "Damnation of Faust."

Few truly great composers have written music for the harp as a solo instrument.

ILLUSTRATIONS

70031	**Am Springbrunnen (The Fountain) (Zabel)**	**Ada Sassoli**
70027	**Prière (Prayer) (Hasselmans)**	**Ada Sassoli**

* See half-tone illustrations, pages 66, 67, 68, 69 and 70.

Lesson VIII

Technical Mechanism of Wind Instruments

The method of tone production on wind instruments can be best understood by taking a common type, and then observing the precise manner in which air, when set in musical vibration by the breath, is definitely controlled to this or that pitch. Take as this common type, a straight tube of wood, two feet in length, and an inch in diameter, which is closed at one end and pierced with a hole about an inch from the end, after the manner of a flute embouchure. The tone then given is C. Now, by increasing the breath, C octave is heard, and then G1, C2, E2, etc. This process is typical of all tubes of whatever size or material. The tube then gives at least five tones, without any appliances except the increase of breath. If the tube is shortened an inch the tone is D, then E, etc., and their harmonics. The tube may be shortened by piercing holes. When the holes are covered, the tone is C; as they are uncovered, one by one, the other tones are heard. When the full scale is obtained it must be remembered the harmonics are possible as well.

In the case of the trombone the performer does actually shorten or lengthen the tube, as this tube is of two parts, one sliding into the other. In other brass instruments, the long normal tube is bent into several crooks, which can be thrown into one tube, or successively shut off to diminish the aggregate length, by means of the pistons and valves, which the performer works with his finger; for *the bending of a tube makes no difference in the tone quality.* Therefore, by remembering these three things, first, that the shortening of the tube heightens the pitch; second, that a tube may be shortened by holes in the side (as in flutes, oboes, clarinets, and bassoons), or by shutting off its crooks (as in horns, trumpets, etc.), or by directly contracting its length as in trombones; and third, that each of the tones of the first octave produces from one to five other tones, by simply increasing the breath pressure; we then will understand the principle, varying only in detail, which underlies the whole wind side of the orchestra.

ILLUSTRATIONS*

35236 The Instruments of the Orchestra—Wood-Wind Victor Orchestra
35237 The Instruments of the Orchestra—The Brasses Victor Orchestra

*Two new records of all the instruments of the orchestra, without announcements, are in preparation.

Lesson IX

The Wood-Wind Choir

The "Wood-Wind" Choir is composed of flutes and reeds, which are divided as follows:

- **Flutes**
  - Flute (middle C up three octaves).
  - Piccolo-Flute (octave higher than flute).
- **Reeds**
  - *Double Reeds*
    - Bassoon (contra B♭ and A♭ up over three octaves).
    - Oboe (B below middle C up two octaves and a half).
    - English Horn (fifth lower than oboe).
    - Contra-Bassoon (octave lower in pitch).
  - *Single Reeds*
    - Clarinet (F below middle C up three octaves).
    - Bass-Clarinet (octave lower than clarinet).

WOOD-WIND CHOIR

FLUTE PICCOLO OBOE ENGLISH HORN CLARINET BASSOON

The French horn, although a brass instrument, also is used as a member of the wood-wind choir.

Although designated as the "Wood-Wind Choir," the voices of the flute, oboe and clarinet are practically the same in range. They may be distinguished as:

Coloratura Soprano, Flute.
Lyric Soprano, Oboe.
Dramatic Soprano, Clarinet.
(See Lesson IV, Course I.)

ILLUSTRATIONS

35236 The Instruments of the Orchestra—Wood-Wind Victor Orchestra
17623 Under the Greenwood Tree (Shakespeare-Arne) (accompaniment Wood-Wind Instruments) Raymond Dixon, Male Chorus
17717 Blow, Blow, Thou Winter Wind (Shakespeare-Stevens) Raymond Dixon and Male Quartet

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Lesson X

The Flute

The flute is the "coloratura" soprano of the wood-wind family, but it is lacking in the depth of expression which is characteristic of the oboe and clarinet. The flute is more familiar than any of the other wood-wind instruments and is one of the oldest instruments in the orchestra, although it has only been in modern days that it has come to the front rank as a solo instrument. In the old days it was impossible to have the holes of an equal distance owing to the difference in the lengths of the fingers; therefore the flute was never perfectly in tune throughout its entire compass.* Böhm (1794-1881) invented a mechanism by which the holes could be covered by padded keys, therefore they could be made of a uniform proportion. Böhm's invention has been adopted for all the wood-wind instruments.

The flute is possessed of a marvelous agility which is very useful in the orchestra. It is usually given the highest voice when playing with the oboe and clarinet. The flute is popular as an obbligato instrument. In this capacity it blends marvelously with the coloratura soprano.

Gluck uses the flute in "Orpheus" to voice the sadness of the bereaved husband when he is searching for Eurydice in the Elysian fields.

In the Finale of Beethoven's Overture, Leonore No. 3, is an excel-

* Rossini had a favorite conundrum: "What is]worse than one flute}?" Answer, "two flutes."

lent example of the joyous character of the flute. Tschaikowsky in all his works shows a decided preference for this instrument.

The octave flute, or piccolo, is the highest wind instrument of our orchestra. Sounded alone it is almost unbearable, for it is own cousin to the ear-piercing fife, but when used with the other instruments, excellent effects of combination are possible. There are three flutes in the symphony orchestra and one piccolo-flute.

ILLUSTRATIONS*

60026 Spinning Wheel (Spindler) (Flute) — John Lemmoné
16047 The Wren (Demare) (Piccolo) — Darius Lyons
88073 Lo, Here the Gentle Lark (Bishop) (Flute obbligato) — Mme. Melba
35462 Minuet of Will-o'-the-Wisps ("Damnation of Faust") (Berlioz) — Symphony Orchestra of Paris
35269 Finale—Overture Leonore No. 3 (Beethoven) — Victor Concert Orchestra

Lesson XI

The Oboe and English Horn

The flute or pipe of the Greeks was the ancestor of the oboe and clarinet. These instruments are sounded by blowing the air in at the end, and the tone is created by the vibrating of reeds attached to the mouthpiece, whereas in the flute, it is the result of the impinging of the air on the edge of the embouchure (or opening) on the side of the instrument. The reeds are thin pieces of cane. The size and bore of the instruments and the difference between these reeds are the causes for the difference in tone quality of these instruments. The double reed instruments, oboe, English horn, bassoon, contra-bassoon, have two pieces of cane fitted closely together, extending from the upper end of the oboe and English horn, and from the sides of the bassoons. These reeds are pinched in the lips and set in vibration by the breath.

In playing the oboe, such a small quantity of air is required, that the performer is almost constantly holding his breath, which is very fatiguing. The oboe is the most refined of any of the wind instruments. Its tone is more reedy in character than the clarinet, and has two peculiar qualities; soft and tender, yet astonishingly penetrating. The oboe has always held the right to sound the tuning A for the orchestra.

The oboe is especially fitted for the expression of melody not necessarily sad but in the most intense degree romantic. It is particularly

*Another excellent example of flute solo is "The Whirlwind" (Tourbillon) by Krantz, played by Arthur Brooke (Record 18312).

beautiful in pastoral effects. Berlioz says of it: "Candor, artless grace, soft joy or the grief of a fragile being suit the oboe's accents. A certain degree of agitation is also within its powers of expression, but care should be taken not to urge it into utterances of passion or violent outbursts of anger, menace or heroism, for then its small acid voice becomes ineffectual and absolutely grotesque." As an example of tenderness the Funeral March from Beethoven's "Eroica" Symphony should be noted, while an excellent illustration of the pastoral quality of the instrument is found in the same composer's "Pastoral" Symphony.

The alto of the oboe is the English horn. This instrument is to the oboe, what the viola is to the violin, and is tuned a fifth lower. It is larger and the upper part, which is of metal, is bent so as to be more convenient for the player. This is a very old instrument, and was originally covered with a skin which made it resemble an Alpine horn, but no one knows why it was called English. Its tone is more veiled and dreamy than the oboe. It has only been used in the orchestra in modern times, Berlioz being one of the first composers to recognize its beauties.

One of the most beautiful uses of the instrument is found in Dvořák's "From the New World Symphony," where the English horn sings the lovely theme of the Largo. Wagner also uses the voice of the English horn to accompany the shepherd in the first act of "Tannhauser," and in the third act of "Tristan and Isolde."

ILLUSTRATIONS*

17174	**Sweet Bird (Il Pensieroso) (Handel) Flute and Oboe** **Doucet and Barone**
	Hear Me Norma (Bellini) Oboe and Clarinet Doucet and Christie
†68352	**Shepherd's Song and Pilgrims' Chorus ("Tannhäuser") (Wagner) Gertrude Runge and Nebe Quartet**
35275	**Largo—"New World Symphony" (Dvořák)** **Victor Concert Orchestra**

Lesson XII

The Clarinet

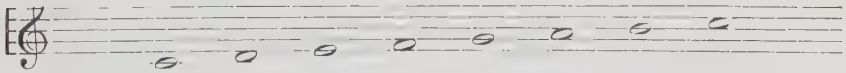
The clarinet is of more recent introduction into the orchestra than any of the other instruments, yet it is the most useful, and in

* The first two selections will be heard in Course IV. Explain their place in opera, what voices sing them and which each instrument here imitates.

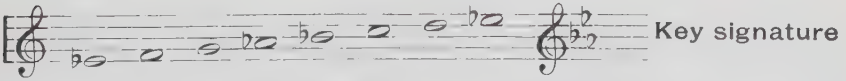
Two recent records illustrating the use of the oboe are No. 18312—Romance No. 1, for oboe (Schumann) played by Arthur Foreman, and No. 87269—Chanson, from "The Pearl Fishers" (Bizet), in which a short oboe introduction precedes the song by Caruso.

† The second part of this record gives the hunting call of the Landgrave, which is an excellent example of the use of French horns.

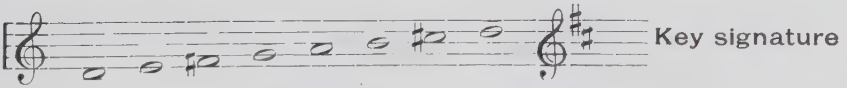
some respects, the most important, of the wood-wind family. Its chief structural difference is the mouth-piece, which is cut down chisel-shaped; into this, a simple flat reed is fastened. The clarinet has a very extensive compass of over three octaves, and possesses great agility. The fingering of the clarinet differs from the other wood-wind instruments, and as it is almost impossible to play in keys having more than two sharps or flats, various kinds of clarinets are made to be used, in the different keys. The C clarinet plays what is written on the score; the others are transposing instruments. For example, should the B flat clarinet play from the same music as the rest of the orchestra it will sound a major second lower; therefore, in order to have it play with the orchestra, the score must be written for the clarinet in a different key from the rest of the orchestra, so all will sound together. The three clarinets commonly in use are C, A and B flat. The clarinet in B flat plays two half-tones lower (a major second) than the orchestra; the A clarinet three half-tones lower (a minor third); therefore the parts must be written on the score two half tones and three half tones higher, thus:



Scale of C



As written for A Clarinet



As written for B♭ Clarinet

In some cases where there is not a great difference in the difficulties of playing, it is observed that each clarinet has its distinctive quality of tone. The C clarinet is rather unsympathetic and is rarely used. The A clarinet is less brilliant in solo passages. The most beautiful voice is heard from the B flat clarinet, which possesses a full, clear, rich tone. Berlioz says: "Its voice is that of heroic love. It is little appropriate to the Idyll. It is an epic instrument, like the horns, trumpets and trombones."

The clarinet has four distinct registers, and because of these, four individual tonal qualities. Its ability to crescendo and diminish a

tone makes the instrument of great importance in the brass bands, as well as orchestras.

The clarinet was first used in the opera orchestra by Rameau, but it does not appear in any scores of Bach or Handel. Haydn was taught its beauty by his pupil, Mozart, who was the first to recognize the possibilities of the clarinet as a leading orchestral voice. Almost every orchestral work since his day contains passages, which serve to display the rich, mellow voice of the clarinet that Berlioz so aptly characterized as "sour-sweet." An exquisite use of the instrument is found in the first movement of Tschaikowsky's "Symphonie Pathetique," where the clarinet sings the theme of the second subject. In Wagner's Overture to Tannhauser the clarinet gives the theme of the hymn to Venus.

The deeper voice of the clarinets is found in the bass-clarinet, an instrument pitched an octave lower than the regular clarinet. The bass clarinet is bent and has a bell of brass which turns upward, pipe fashion. The voice of the bass clarinet is impressive and noble, and similar in quality to certain registers of the organ. Meyerbeer first used the bass clarinet in his orchestra. This was a favorite instrument with Franz Liszt, who used it frequently in his symphonic poems.

ILLUSTRATIONS*

35182	**Concertino (von Weber) Clarinet**	**Charles Draper**
17174	**Hear Me Norma (Bellini) Clarinet and Oboe**	**Doucet and Christie**
	(2) Tarantella (Saint-Saëns) Clarinet and Flute	**Christie and Barone**
68205	**Overture—Tannhäuser (Wagner)**	**La Scala Orchestra**

Lesson XIII

Bassoon

The bass of the double reed family is the bassoon, and here is noticed a quality unknown to the other wood-wind instruments. The bassoon is the bass of the wood-wind choir; occasionally, when a very deep bass is needed the contra-bassoon is employed. The bassoon is bent for the convenience of the player, and, therefore, the Italians call the instrument a "fagotte" or bundle of sticks. From the side of the bassoon there projects a silver tube, into which the reeds, similar but larger, to those of the oboe, are fitted. The instrument is easily distinguished in the orchestra. It is an exceedingly useful instrument as its register is over three octaves, and it has great technical agility. Its voice is similar to the 'cello and horn, only it is more

*If time permits, the class should hear Record No. 35644, Spanish Dance No. 2 in G Minor (Moszkowski), in which the clarinet has important solo parts.

nasal in quality. There is no instrument capable of greater variety than the bassoon. On account of its great compass it has four distinct registers of tone. The sustained melodies in its high register are full of expression, almost resembling a tenor voice; like the oboe and English horn, this tone quality is particularly suitable for the representation of pastoral effects. From the middle register the tone is, as Berlioz said, "a pale cadaverous sound." Handel used this in his scene between Saul and the witch of Endor. For the production of grotesque effects the bassoon is the clown of the orchestra. Its humor is unconscious, however, and comes from the use of the deepest register of the instrument. When this depth of tone is combined with the extreme agility of which the instrument is possible, we have a grotesque effect which is irresistible. In this manner it has been used very often by composers of program music. Beethoven employs this effect in the rustic dance of the Pastoral Symphony, Mendelssohn in the droll dance which introduces the clowns in "A Midsummer-Night's Dream." It is frequently noted in the scores of Richard Strauss and his followers.

The deep quality of the contra-bassoon is rarely needed in the orchestra, and is best suited for grandiose effects of harmony. Beethoven occasionally employs it, one of his best uses being in the Ninth Symphony. When the chorus sings, "He shall dwell in glory yonder," the passage is given to bassoon, tympani and contra-bassoon, which produce "an overpowering representation of eternity." Strauss uses the contra-bassoon in a similar manner in his tone poem, "Death and Transfiguration." In the clever Scherzo by Paul Dukas, "Le Apprenti Sorcier," the contra-bassoon is employed for grotesque effects.

ILLUSTRATIONS*

35236 **Instruments of the Orchestra (Wood-Wind Section)** **Victor Orchestra**
35527 **Intermezzo—A Midsummer-Night's Dream** (Mendelssohn) **Victor Concert Orchestra**
45053 **Danse Chinoise—Casse Noisette Suite** (Tschaikowsky) **Victor Herbert's Orchestra**
18042 **Peer Gynt Suite, No. 1—Part 4, "In the Hall of the Mountain King"** (Edvard Grieg, Op. 46) **Victor Concert Orchestra**
70050 **Marche Slav** (Tschaikowsky) **Victor Herbert's Orchestra**

Lesson XIV

Brass Choir

The brass choir consists of French horns, trumpets (cornets), trombones and tuba. In early scores the trumpets were considered the

*It is suggested that the special record for the instruments be replayed so that the tone color of the wood-wind instruments may be contrasted. Listen for the voice of the bassoons in the "Marche Slav," and see how many of the other wood-wind instruments can be distinguished.

most important instruments, but now the French horns are the most popular. It was also customary to arrange a quartet of brass instruments, thus:

Trumpet (Cornet), Soprano.
Horn, Alto.
Trombone, Tenor or Baritone.
Tuba, Bass.

In writing for the brass choir in the modern day, it is generally

BRASS CHOIR

FRENCH HORN TROMBONE TUBA TRUMPET (CORNET) CORNET (TRUMPET)

the custom to write for each group in independent harmony; thus; three trumpets or three trombones, with tuba make complete harmony, as do the four French horns. Then, again, trombones and trumpets may combine; or horns and trombones; or horns and trumpets.

With the wood-wind instruments the tones are produced by vibrating reeds, but with the brasses the lips of the players act as the reeds, and each tone is produced by a different pressure of the lips, or to use a technical term, a different "embouchure." It is for this reason that the instruments of the brass division are so difficult to play.*

*Many of the false notes heard from the brass instruments are due to the condition of the player's lips, which often become rough from climatic changes.

It has been said that if the tone quality of the brass choir sounds blatant and "brassy" it is either because the parts are badly written or badly played. When the brass choir is properly employed it is capable of the most beautiful rich tones, which nearly resemble those of the organ.

A remarkable example of this is to be noted in the accompaniment to the King's Prayer in the first act of Wagner's "Lohengrin."

ILLUSTRATIONS

17623	What Shall He Have Who Killed the Deer (Shakespeare-Bishop) (acc. by Brass Instruments)	Victor Male Chorus
17216	Farewell to the Forest (Mendelssohn) (2) Spring Song (Pinsuti)	Victor Brass Quartet
64013	King's Prayer (Lohengrin) (Wagner)	Marcel Journet
17133	Pilgrims' Chorus—"Tannhäuser" (Wagner)	Victor Brass Quartet

Lesson XV

Trumpet (Cornet)

The trumpet is the soprano of the brass choir; its voice being an octave higher than the horn, although its harmonic scale is the same. The chief structural difference is that the tube of the trumpet is cylindrical throughout, only opening out into a small cone near the bell. The tube is only half the length of that of the horn. The trumpet is a transposing instrument and a number of different crooks, in various keys, are used. The quality of the tone is brilliant and noble. It has been necessary to substitute the cornet for the trumpet in many orchestras, as the former instrument, although not possessing the tonal beauty of the trumpet, is a much easier one to play.

THE TRUMPETS OF KING PHILIP II IN THE FUNERAL CORTEGE OF CHARLES V (1559)

Until the time of Beethoven the individual character of the trumpet's tone was rarely used. A notable exception is found in the use made by Handel in the Aria "And the Trumpet Shall Sound," from "The Messiah." Beethoven makes an interesting use of the

tone of this instrument in the "Overture Leonore No. 3," where the trumpet announces the arrival of the governor. The echo effect is also noticed here. The trumpets are seldom called upon to intone a melody except in passages where the brass plays alone or when a brilliant and forcible orchestration is used.

The cornet is the most valuable member of the brass band.

ILLUSTRATIONS

74080 The Trumpet Shall Sound ("Messiah") (Handel)
Herbert Witherspoon
16313 Russian Fantasie (Cornet) Herbert L. Clarke
35268 Overture—Leonore No. 3 (Part II) (Beethoven)
Victor Concert Orchestra

Lesson XVI

French Horn

The French horn is often heard as a member of the wood-wind choir, although by family it belongs to the "brasses." In Beethoven's day the horn was, in reality, the old hunting horn, which was coiled, so that it might be slipped over the head of the mounted hunter and carried resting on the shoulder. If the horn were straightened out, it would be seventeen feet long. This instrument is very difficult to play, as the lips act as reeds in the cup-shaped mouthpiece, and the force of the lips and the rapidity of oscillation produces the tone.* In olden times it was discovered by accident, that by putting the hand into the lower end of the tube (the flaring part, called the bell), the pitch of a tone was raised, and this method is even now occasionally used, although it is no longer necessary, since the horn has been provided with valves and crooks, making it now possible to play a full chromatic scale. Formerly it was necessary to use horns of different pitches, and players were provided with different crooks, which produced different keys. The composer designated on his score which crook was to be used, much the same as with clarinets. Now, the horn in the key of F is used for almost all music, as its tone is much more beautiful and mellow than when the other keys are used.

The horn is the most genial of all instruments; its tones are full of passion, pathos and solemnity. It blends well with the general harmony and can therefore be used to play a solo part; in com-

* It is very necessary for the player on any brass instrument to keep his lips perfectly smooth. This is especially true of the horn.

plete harmony; or to simply fill in the general scheme of orchestration. There are several splendid effects which are possible on the horn. By means of a mute, the echo horn is heard. Stopped tones produced by the insertion of the hand in the bell produce an effective tone, which is nasal and discordant, and is employed to depict strife and discord in program music.

The most characteristic use of the horn is found in Wagner's "Ring of the Nibelungen," where the hero, Siegfried, is always represented by this instrument. It is naturally also employed in depicting hunting scenes.

The romantic quality of the horn is a favorite medium with all composers. When Faust sees the vision of Marguerite, Gounod intrusts the theme to the French horn. In the Nocturne of Mendelssohn's "Midsummer-Night's Dream" the horn sings a beautiful melody. Another lovely use of the instrument is noted in the Andante of Tschaikowsky's Fifth Symphony. The horn quartet is employed in the opening theme of Weber's overture "Der Freischütz"; another equally famous example is noted in Saint-Saëns' symphonic poem, "Phaeton."

ILLUSTRATIONS

17174 Siegfried Horn Call (Wagner) French Horn A. Horner
8352 Pilgrims' Chorus and Hunting Call of the Landgrave—Part 2 "Tannhäuser" (Wagner) Nebe Quartet and French Horns
35527 Nocturne—"Midsummer-Night's Dream" (Mendelssohn) Victor Concert Orchestra
62636 Overture—"Der Freischütz" (von Weber) La Scala Orchestra

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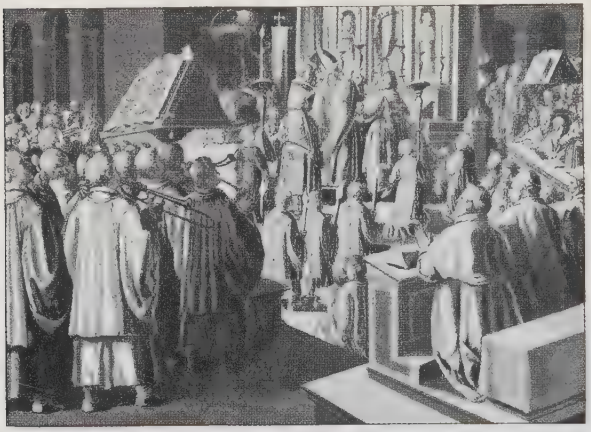
Lesson XVII

Trombone

The trombone is one of the noblest instruments of the orchestra. Its tone is grave and majestic, and in all solemn and dignified music, the trombone plays an important part. It is customary to write for the instrument in parts, using the tuba for the bass of the quartet, but the trombones are also used in unison. The wonderful effect in the "Pilgrims' Chorus" in "Tannhäuser" is produced by this means.

Lavignac, the most eminent French authority on the instruments of the orchestra, says: "The timbre of the trombone is in its nature majestic and imposing. It is sufficiently powerful to dominate a whole

orchestra and produces an impression of a superhuman power. In fortissimo there is no instrument more stately, noble or imposing, but it can also become terrible if the composer so desires; in pianissimo it is mournful and full of dismay, or it may have the serenity of the organ; it can also, according to the shades of meaning, become fierce or satanic, but still with undiminished grandeur and majesty. It is a superb instrument of lofty dramatic power, which should be reserved for great occasions; when properly introduced its effect is overwhelming." Mendelssohn had the same idea when he said: "The trombones are too sacred for often use." Most of the great composers have felt this and have employed the trombones only for the expression of overwhelming impressiveness. Wagner thus uses the trombones at the height of his crescendo in the Vorspiel to "Lohengrin."



PERFORMANCE OF A MASS BY WILLAERT. THE CHOIRS OF BRASS INSTRUMENTS WERE USED IN THE ANTIPHONAL MANNER

ILLUSTRATIONS

35157	**Cujus Animam ("Stabat Mater") (Rossini)**	**Arthur Pryor**
16371	**Miserere ("Il Trovatore") (Verdi)**	**Cornet and Trombone**
31779	**Vorspiel ("Lohengrin") (Wagner)**	**La Scala Orchestra**

Lesson XVIII

Tuba

The four-part harmony of the trombones is usually given by three trombones and the tuba. The tuba is the double bass of the brass family and has the deepest tone in the wind orchestra. It

belongs to the class of instruments commonly known as "saxohorn." (So named from their inventor, Sax, of Paris.)*

The tuba's voice is noble and dignified. The instrument is made in several keys, but the one generally used in the orchestra is in B flat. Wagner, in "Siegfried's Death March," employs the tenor tuba, which is also to be found in the scores of many of the modern composers.

One of the best uses of the tuba in all musical literature is in the Torch Dance of Meyerbeer.

ILLUSTRATIONS

35505	**Fackeltanz (Meyerbeer)**	**Conway's Band**
35157	**Funeral March (Chopin)**	**Pryor's Band**
35369	**Siegfried's Death March (Wagner)**	**Vessella's Band**

Lesson XIX

Percussion Instruments

The instruments of Percussion are generally termed "the

PERCUSSION INSTRUMENTS

XYLOPHONE ORCHESTRA BELLS SIDE DRUM CHIMES TYMPANI (KETTLE DRUM)

* These instruments should not be confused with the saxophones, also an invention of the French instrument maker. The saxophones are made in several sizes. They resemble in shape the clarinets and have a flat mouthpiece, with a single reed. Their tone resembles the character of the wood-wind instruments but with greater sonority. They are indispensable in brass bands.

battery.'' The most important of these, are the tympani or kettle-drums, as they are the only drums which can be tuned to a definite pitch. These instruments are hemispherical brass or copper vessels, kettles, in short, covered with vellum heads, which can be controlled to pitch by means of a tension of this head, which is applied with key screws, working through iron rings. The part of the drummer is a very difficult one, for he must have not only absolute pitch, but also a perfect sense of time and rhythm. Very often the drummer is called upon to change one or all of his drums into another key while the orchestra is still playing in the original key.

In olden days the drums were used only to accentuate the rhythm Bach uses them as a solo instrument in the opening of ''The Christmas Oratorio.'' Beethoven was the first to realize the true importance of the tympani. They had formerly been tuned only in tonic and dominant. Beethoven tuned them also in octaves. His remarkable use of the tympani in the Scherzo of the Ninth Symphony and in the C Minor Symphony are the best examples of this method. Wagner makes excellent use of the tympani in many of his scores. Modern composers now use the kettle drums in any key desired.

The other instruments of percussion are:

Snare Drum.—Military drum, having catgut strings or ''snares,'' which rattle against it, when it is struck. Its tone is sharp and incisive and is usually associated with the fife or piccolo.

Bass Drum.—The largest drum, which gives a deep, indefinite tone. Used only to mark the rhythm and is associated with the cymbals.

Tambourine.—Although not a drum, the tambourine belongs to the same family. It is constructed of a wooden hoop, on one side of which vellum is stretched. It is beaten by the hand, and several metal plates called jingles, which are fixed loosely around the hoop, produce a bell-like tone.

The Bells.—Bells of various sizes have been used in the orchestra from the time of Bach to the present day. Most familiar is the Glockenspiel or Carillon, with keyboard, which is usually employed in the symphony orchestra. In smaller organizations the carillon consists of a number of metal bars, which are struck with a hammer.

The Xylophone.—An instrument similar to the carillon, but with bars of wood instead of steel.

The Triangle.—A bar of steel bent in the shape of a triangle

and struck with a small steel rod. Its tone is clear and incisive, the pitch is indefinite and the triangle can be used with all keys. It is distinctly a rhythmic instrument.

THE CYMBALS.—These are circular disks of metal with a hemispherical concavity in the middle. These are struck together, producing a metallic clang which may be employed for either *fortissimo* or *pianissimo* effects. In the latter use the cymbals are most effective.

THE GONG OR TOM-TOM.—This huge metal disk is of Chinese origin and is only used for special effects in funereal compositions and in dramatic scenes, where horror is carried to its height.

CHIME OF BELLS.—Metal bars of various lengths which produce definite tones when struck with a hammer. A very popular and beautiful effect.

The CELESTA is a most useful adaptation of the bells, which was invented in 1886 by Auguste Mustel, of Paris. In this instrument plates of steel, which are suspended over resonating boxes of wood, are struck by hammers which are operated by a keyboard similar to that of the piano. Modern composers, especially since Tschaikowsky's remarkable uses of the instrument, almost constantly employ the celesta in place of the other forms of glockenspiel and carillon.*

CASTANETS.—Two wooden shells, which click against each other in the hollow of the player's hand. They are entirely rhythmic in character and their principal use is to accent national music in combination with the tambourine.

ILLUSTRATIONS

17917 **Minuet (Gluck) (2) Minuet (Mozart) Bells (3) Gavotte (Mozart) (4) Gavotte (Gretry) Xylophone**
Bell Solo with Orchestra

17691 { **Drink to Me Only With Thine Eyes (Old English) Celesta** — **Felix Arndt**
To a Wild Rose (Nevin) Celesta — **Felix Arndt**

45053 **Casse Noisette Suite (Tschaikowsky) Victor Herbert's Orchestra**

70049 **Dagger Dance ("Natoma") (Herbert)**
Victor Herbert's Orchestra

31735 **Procession of Knights ("Parsifal") (Wagner) Pryor's Band**

Lesson XX

The Early Folk Instruments

The use of instruments can be traced back to early man who first used the drums and tom-tom (percussion instruments) for the accom-

*Tschaikowsky was the first to use the celesta to supply the color in the "Danse de la Fée Dragee" (Dance of the Sugar Plum Fairy), in his "Nutcracker" Suite. (Record in preparation.)

paniment to his primitive chants and dances.* The second step shows the use of wind instruments as made from the horns of animals and later duplicated in brass and other metals. In the third period the gentler side of man's heart seems to have awakened, and there is noticed an instinct to reproduce the sounds of Nature, by means of the reed instruments, made from the sources provided by Nature herself. The last period brings the use of the stringed instruments, first noticed in the simple lyre and harp, later developing into the stringed instruments played with the bow. (Review Lesson II, Course II.)

TWO EXAMPLES OF THE CRWTH

No. 1. Tenth Century
No. 2. Eighteenth Century in England

In medieval days, while the science of music was being fostered by the Church, instruments were used principally by the common people, and it is noticed that all the troubadour, minstrel, and minnesinger songs were accompanied by stringed instruments.

The crusaders brought back many instruments from the far east and the assimilation of these with the folk instruments of Europe resulted in many of the modern instruments in use to-day.

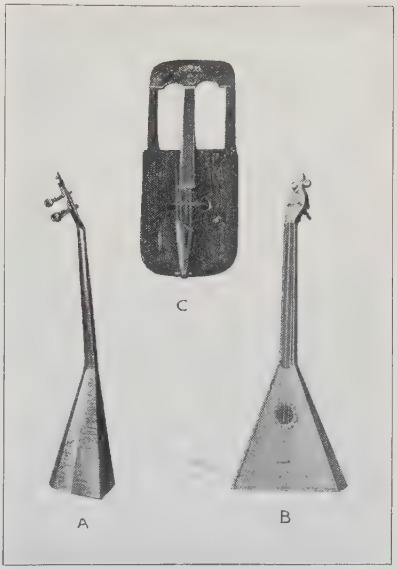
The crwth, a stringed instrument played with a bow, which was the popular instrument of the Welsh bards, being combined with the rebec, a bowed instrument from India, became the viol of the fifteenth and sixteenth centuries, which later developed into our violin family. It is curious to note that the perfection of the viols and violins takes place in Cremona, a city of northern Italy, near Venice.† It would almost seem as though the crwth came down from the north of Europe and met the rebec, entering the western world

* The American Indian and the savage African still use the old tom-tom to accompany their war-songs and dances. Among many ancient tribes these drums assumed artistic importance. In the relics of the Aztec Indians many drums of queer design and exquisite decoration have been discovered.

† At the end of the sixteenth century the greatest instrumental school was that of Venice, which was founded by Adrian Willaert, of the Netherlands. (See Lesson VI, Course II.) Willaert and his followers used the instruments in the same antiphonal manner as that employed for choruses. From this method of composition, our earliest orchestras were developed. (See picture, page 168.)

through the Adriatic seaport, the union of the two producing the earliest viol. (See Lesson XXII, Course III.)

Another eastern instrument which entered Europe with the crusaders, and which became popular in every land, was the lute. Some authorities claim the lute was the outgrowth of the ancient lyre of the Greeks, but it can be definitely traced to the Arabians and Moors. The lute existed in several sizes, the largest being the theorbo, archlute, and chitarrone, which all played prominent parts in the early opera orchestras. The lutes were still in popular favor at the time of Bach and Handel.



FOLK INSTRUMENTS
(A and B) Russian Balalaika
(C) Crwth

Almost all of these early instruments are now obsolete.* In the British Isles the bagpipe has been retained as a folk instrument and a few genuine old harps are also still in use.

Many of the simpler folk instruments of bygone days have been retained by semi-civilized communities. In the Hawaiian Islands the native instruments are "strings" which resemble the older forms of guitar, the string being plucked by the fingers. Modern conditions have affected but little the native music of Hawaii.

The Russian balalaika is the most perfect folk instrument of the early days which is still in existence. This curious three-stringed instrument is similar to the mandolin and is made in several sizes, some as large as our double bass. These instruments have been used by the Russian peasants for centuries, but it has only been within the last few years, since the folk music of Russia has awakened such general interest, that the instruments have been known. Through the efforts of M. Andreeff, the folk instruments of the Russian peasants have been rediscovered, and his combination in an orchestra of the

* Recall the use of the lute as an accompaniment of the Swedish folk songs and in the French Troubadour songs. The harp as used with the Irish songs. (Lessons XXV, XXVI, XXVII, XXVIII, Course I.)

balalaika with the doumra (a later instrument, more like our guitar), has brought great popularity to the Russian Balalaika Orchestra, of which he is director.

ILLUSTRATIONS

17611	White Dog Song (2) Grass Dance	Glacier Park Indians
	Medicine Song	Glacier Park Indians
65348	Aloha oe (Farewell to Thee)	Hawaiian Quintette
	Kuu Home (Plantation Song)	Hawaiian Quintette
61181	Folk Song—"Let Joy Abide" (Russian)	Mme. Michailowa, with Balalaika accompaniment
70034	Two Folk Songs: Molodka	Russian Balalaika Orchestra
	Two Folk Songs: Sun in the Sky Stop Shining	Russian Balalaika Orchestra

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Lesson XXI

The Development of the Violin Family.

BY FRA BARTOLOMMEO

ANGELS, SHOWING LUTE AND VIOL

The instruments known as "the viols" were a combination of the old rebec (a bowed instrument from the far east, which entered Europe at the time of the crusades), and the crwth (or stringed instrument) of the northern minstrels.

There were many types of viols made from the fifteenth to the eighteenth centuries, but all were gradually superseded by the violin family, which first came

GIGUE, THIRTEENTH CENTURY

REBEC OF THE THIRTEENTH CENTURY

TROMBA MARINA (TRUMSCHEIT), FIFTEENTH CENTURY

into prominence during the seventeenth century. The viols were slightly larger than the violins and were made with five, six, or seven strings tuned either in thirds or fourths. Their tone was shrill and penetrating. The violin model has shallower sides, an arched instead of a flat back, and high shoulders. The tone is more powerful and brilliant than that of the viols. The viols were made in four sizes:

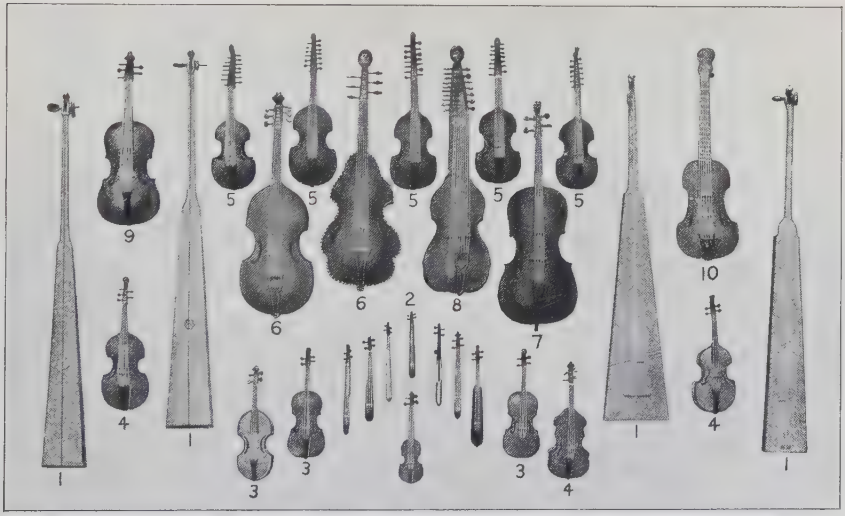
Treble Viol (superseded by Violin).

Viola da Braccio (superseded by Viola).

Viola da Gamba (superseded by Violoncello).

Bass Viol (Double Bass in the modern orchestra).

OLD BASS VIOL OF FLANDERS, SEVENTEENTH CENTURY. (SHOWING THE ORIGIN OF THE VIOL IN THE HUNTSMAN'S BOW)



COLLECTION OF PAUL DE WET, LEIPSIC

1. Marine Trompettes, or "Nun's Fiddle," an instrument having but a single string.
2. Pochette, or "Pocket Fiddle," of the French dancing masters of the seventeenth century.
3. Violins.
4. Violas (the alto viol).
5. Viola d'Amore (an obsolete instrument), possessing a set of vibrating "sympathetic" strings
6. Viola da gamba.
7. Violoncello.
8. Baritone (the viola da gamba possessing sympathetic strings).
9. Viola pomposa (obsolete).
10. Bow Guitar (obsolete).

The most famous makers of stringed instruments lived in the Italian city of Cremona. Foremost among these stands the family of Amati, known as makers of lutes and viols from 1511. The most

ANTONIO STRADIVARIUS

famous member of this family was Nicolo Amati (1596-1684), whose instrument known as the "grand model" is the best of the Amati style.

Antonio Stradivarius (1650-1737) is said to have been a pupil of Nicolo Amati. His violins are the greatest the world has ever known. Stradivarius perfected the Amati model. His instruments, both in refinement and brilliancy of tone, as well as in grace and lightness of form, mark the culmination of the violin development. The two sons of Stradivarius carried on their father's work.

Another important family of Cremona, makers of stringed instruments, was that of Guarnerius. Giuseppe Antonio (1638-1745), known as Joseph Guarnerius, produced many instruments which rank with those of Stradivarius, whose model he frankly copied.

GIUSEPPE TARTINI

The Maggini family, of Brescia, were particularly successful with the larger models of stringed instruments.

In southern Germany and the Tyrol, many excellent string instruments were made. Jacob Stainer (1621-1683), the most famous of this group, modeled his instruments after the Cremona school. Stainer never equaled the tone and brilliancy of Amati or Stradivarius.

The early bows were clumsy and awkward. It was not until the eighteenth century that the bow was brought to its perfection by Francois Tourte (1747-1835).

Naturally, with the perfection of the violin came a school of violin players. Individual expression was the order of the seventeenth century and the virtuoso violinist began to assume importance. Among these early masters must be noted Bassani (d. 1716) and his pupil, Archangelo Corelli (1653-1713), who was, in reality, the founder of the earliest violin school. Corelli's pupils were: Vivaldi (d. 1743), Veracini (1685-1750), and Tartini (1692-1770). The latter was one of the greatest masters of violin technic the world has ever known.

ARCHANGELO CORELLI

In the late eighteenth century, the chief interest in instrumental music is to be found in Germany, France and England. Many pupils of Corelli and Tartini founded schools of violin playing in those countries.

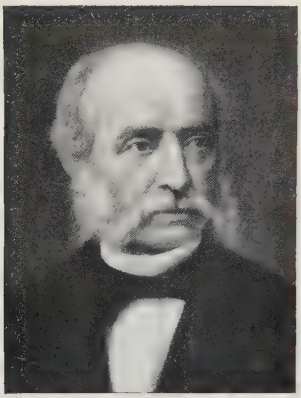
From Bach to Beethoven, all the classical masters were excellent violinists. With the rise of the Romantic School, spectacular violin virtuosity is noticed in the advent of Niccolo Paganini. (See Lesson XVI, Course II.)

De Beriot (1802-1870) carried on the French school founded by Viotti, one of Corelli's pupils. In Germany, Louis Spohr (1784-1859) and Ferdinand David (1810-1875) both exerted an important influence as teachers, interpreters and composers.

JOSEF JOACHIM

The touring violin virtuoso has remained in prominence since the days of Paganini. Among them may be noted:

Ole Bull (1810-1880), Heinrich Ernst (1814-1865), Henri Vieuxtemps (1820-1881), Edward Remenyi (1830-1898), Josef Joachim (1831-1907), Henry Wieniawski (1835-1880), Pablo Sarasate (1844-1908), Emile Sauret, (1852-), Eugene Ysaye (1858).



HENRI VIEUXTEMPS

Among the most famous violinists of to-day are: Mischa Elman, Fritz Kreisler, Jan Kubelik, Maud Powell, Efrem Zimbalist.

ILLUSTRATIONS

64156 **Variations** (Tartini, arr. Kreisler) **Fritz Kreisler**

74051 **Souvenir de Moscow** (Wieniawski) **Mischa Elman**

64028 **Polonaise Op. 38** (Vieuxtemps) **Maud Powell**

74367 **Romanza Andaluza** (Sarasate) **Jan Kubelik**

74303 **Hungarian Dances 20-21** (Brahms-Joachim) **Efrem Zimbalist**

Lesson XXII

The Development of the Pianoforte

Stringed instruments are divided into three classes: in those of the viol family, the tones are produced by rubbing the strings with a bow; in the harp family, the plucking of the strings produces a tone; in the dulcimer family, the strings sound when they are struck. In the evolution of the modern pianoforte, it is found that all of these methods have been employed, being gradually discarded for the one in use to-day. Krehbiel thus describes the modern pianoforte: "It is an instrument of music, the tones of which are generated by strings set in vibration by blows delivered by hammers, controlled by a key-board, the mechanism of which is so adjusted that the force of the blow and the dynamic intensity of the resultant tone are measurably at the command of the player. It also has a sound or resonance-box. to augment the tone after its creation."

The dulcimer, or psaltery, of the ancients was made with a resonance-box and the strings were plucked with a plectrum. (See Lesson I, Course II.) In mediæval days, this instrument became very popular. Another instrument having a resonance-box was the monochord, which Guido of Arezzo is said to have constantly used. To him is also attributed the applied keys, which, when being pressed on the monochord, divided the string and produced different tones. In the eleventh century also came the use of the keyboard; this was borrowed from instruments of the organ class and was

applied to the psaltery, which became known as the "keyed cithara." Although many strings were added to the keyed monochord, it retained its name (meaning single-stringed) until the sixteenth century. Many keyboard instruments came into being at this time; though all are based on the same principle, the tone being produced by the plucking or striking of the strings, by a plectrum attached to each string, which was governed by the keyboard. Various names were given these instruments in the different parts of Europe; the clavecin, clavicembalo, gravicembalo, clavichord, virginal, harpsichord and spinet.

AFTER THE PAINTING BY GERARD TERBARCH

THE CONCERT

The virginal, said to be named for "the Virgin Queen Elizabeth," was a popular instrument at the time of Shakespeare. It was superseded by the harpsichord, which was usually made with two keyboards and several pedals, and later by the spinet, so called from its inventor, Sebastian Spinetti. The strings of these instruments were plucked with metal quills. The tone was once described, as, "a scratch with a note at the end of it."

The clavichord, which was the popular instrument at the time of Bach, possessed the ability to increase or diminish the tone at the command of the player.

The introduction of the hammer action and the definite design known as *piano-forte* is claimed to have been the invention of Angelo Christofori, who, in 1709, brought out in Florence an instrument which forever did away with the scratching sound of the plectrum. Christopher Schröter, a German, and Marius, a Frenchman, also made clavecins, having hammer action, during the early eighteenth century.

During the late seventeenth century, a school in England for the playing on the virginal was very prominent. Many of the com-

FRANCOIS COUPERIN

posers for the instrument attempted program music. John Munday (d. 1630) wrote a "Fantasia for Virginal" in which his sections are described as "Fair Weather," "Lightning," "Thunder," finally ending in "A Clear Day." Many of the earliest Shakespearean songs were the works of these men, who included: Dr. John Bull, William Byrd, Giles Farnaby, Thomas Morley, John Munday, Orlando Gibbons and Thomas Tallis.

In France and Italy, the various forms of clavichord and harpsichord became popular in the century following the Virginal School of England. Court dances were the favorite forms of the French school, although several of the composers were also fascinated by the possibilities of descriptive, or program music. Beginning with Jacques Chambonnières, the court musician to Louis XIV, this school reached its perfection with Francois Couperin (1668-1733) and Jean Philippe Rameau (1683-1764).

In Italy, the greatest master of the harpsichord was Domenico Scarlatti (1683-1757), who is said to have stimulated the interest of his contemporary Handel, in this instrument.

Bach laid the foundation of modern pianism with his "Well Tempered Clavichord," two books of fugal studies for this instrument.

At the time of Mozart and Beethoven, the pianoforte had become the keyboard instrument of the day. Mozart frequently played the harpsichord, however, and Beethoven still employed the clavichord as a teaching instrument.

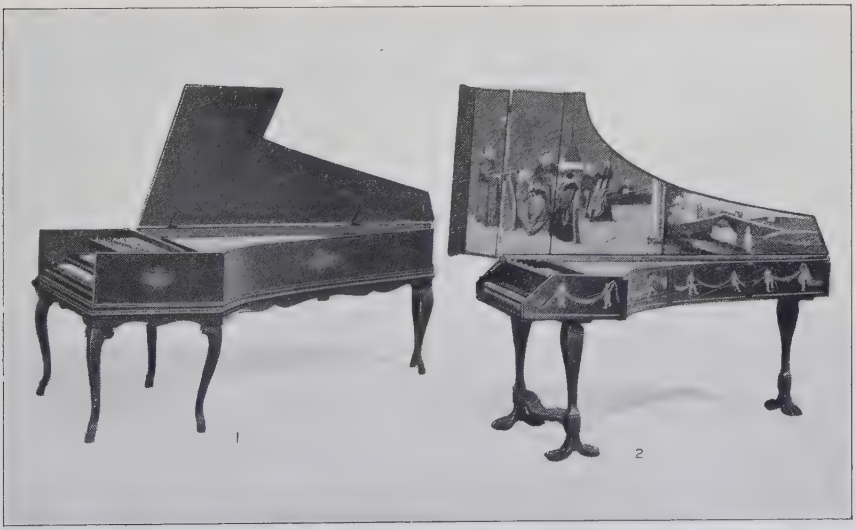
IGNACE JAN PADEREWSKI

Every great composer has contributed to the literature of the piano, the most useful of instruments.

The virtuoso pianist first appeared in the Romantic School in the persons of Chopin and Liszt. (See Lesson XVI, Course II.)

INSTRUMENTS IN COLLECTION OF PAUL DE WET, LEIPSIC

1. Virginal, 1631, shown closed, half open and fully open. This also served my lady as a sewing box. 2. Octave Spinet, so called because it was pitched an octave higher than the regular spinet. 3. Spinet. 4. Spinet closed and opened. 5. Clavichord of seventeenth century.



1. Great Harpsichord, or Cembalo, with two keyboards. 2. Italian Cembalo with interesting decorations, showing it to have been the property of a monastery.

To-day the virtuoso on this instrument remains one of the most interesting figures on our concert stage.

ILLUSTRATIONS

88492	Le Carillon de Cythère (Couperin)	Ignace Jan Paderewski
71041	Harmonious Blacksmith (Handel)	Wilhelm Bachaus
64224	Mazurka (Opus 50, No. 2) (Chopin)	Vladimir de Pachmann
74285	Prophet Bird (Schumann) (2) Spring Song (Mendelssohn)	(Opus 62) Vladimir de Pachmann
88401	La Campanella (Paganini-Liszt)	Ignace Jan Paderewski
88402	Etude in F Minor (Liszt)	Ignace Jan Paderewski

Lesson XXIII

Early Instrumental Forms

The folk song is the first and simplest musical pattern, and from the folk dances many different forms were evolved during the classical period of musical history. As men became proficient on the various instruments and combined these into groups, so the early simple forms developed into the more intricate and complicated sonata, quartette and symphony.

With the perfection of these forms came a desire for further individual expression, sometimes manifested through the medium of the orchestra, sometimes in the adaptation of the formal vehicle itself. In the modern school the development of program music has made radical changes, not only in the formal expression, but in instrumentation as well.

AFTER THE PAINTING BY ADRIEN MOREAU

A WEDDING IN THE MIDDLE AGES

The simplest folk form was the two-part form in which the first melody was contrasted with another, called the counter theme. Certain changes in this form developed into what we now know as the binary, the ternary, and the rondo forms, which were all within the realms of folk music. (See Lesson X, Course I.)

With the birth of opera and the development of individual instrumental virtuosity came an increased interest in the instrumental forms In the earliest known opera, "Eurydice" (1600), is a short instrumental interlude known as "Symphonia for three flutes." This is practically only a short connecting phrase between two vocal passages but it points the way toward the future development.

PAINTING BY TENIERS THE YOUNGER

A FLEMISH KERMESSE

The Venetian opera composers wrote much purely instrumental music and in addition to the overture (the instrumental prelude) to their operas, they elaborated the short entr'actes into what were known as "Opera Symphonies." These were a collection of dances and simple airs which were played during the intermissions between the acts of the opera. In France, where the interest in the dance was particularly strong, these interludes became known as Ballets and sometimes short, humorous stories were acted in pantomime by the dancers. In Germany the great Thirty-Years' War made opera an impossible luxury. But the German town pipers now heard for the first time the dances and folk songs of the various nations and proceeded to adapt them to their own needs. The first collection of these old dances was

undoubtedly made in Germany, for the "allemand," a German contribution, is given the place of first importance. These collections of dances were known as "partitas." When the French later elaborated the form they called their collections "suites." Among the simple dances to be found in the early partitas and suites were:

ALLEMANDE.—An adaptation of the simplest German dance, which is still popular with the peasants in certain portions of southern Germany and Switzerland. It is of a quiet, contented character and consists of two parts, each of which is repeated. As used by the earliest writers of partitas, the allemande retains little of its dance character, becoming a piece of moderate rapidity in 2/4, 3/4, or 3/8 rhythm.

ANDRÉ ERNEST MODESTE GRÉTRY

COURANTE.—A dance of either French or Italian origin, the name being derived from "courir," to run. It is of merry, rapid character in 3/2 or 3/4 rhythm.

BOURREE.—A cheerful, rapid dance from southern France or Spain in 2/4 or 4/4 rhythm and following the dactylic metre (two short notes preceded by a long one). It is in two parts, each being repeated.

GAVOTTE.—A dance very similar to the Bourree, but chiefly used for exhibition or theatrical purposes. In 4/4 rhythm and in the regular two-part form.

SARABANDE.—A Spanish dance of Moorish origin, adapted by the Italians, who changed its original merry measures into a stately, solemn ceremonial dance; usually in 3/4 or 3/2 rhythm.*

GIGUE.—This dance takes its name from the musical instrument which originally played it. Although known throughout Europe, the gigue was most popular in England, where it developed into the jig. The gigue consisted of two strains or sections, each of which was repeated. Usually the second part was built from an inversion of the first. The gigue existed in several forms. In France it was known as Loure (also the name of an old instrument); as danced in the Canary Islands it was known as the Canary; and in Italy as Giga. THE TAMBOURIN was another dance taking its name from the musical instrument used to accompany it.

* Handel's aria from "Rinaldo" (Record 88189) is an excellent example of this form.

MINUET.—A French dance which has always been a court favorite with all nations. Although popular with the folk, it is essentially the dance of the nobility. The name is derived from the Latin *minutus* (small) and referred to the dainty steps taken by the dancers. The second part was termed "trio," because it was set for three instruments, while the minuet itself was played by but two. It is the one dance form which was retained in the symphony, when that form supplemented the suite.

PASSEPIED.—Originally a sailor's dance, the passepied was introduced into the ballet at the time of Louis XIV. In its character this dance was similar to a fast minuet. By the contrapuntal composers the passepied was frequently used as the basis for the theme and variations.

Two dances which were most popular with the contrapuntalists were the PASSACAGLIA and the CHACONNE. The first was of Italian or Spanish origin, the name meaning street musicians or "passing music." The Chaconne was slower and more stately than the Passacaglia. It was always in the major, while the Passacaglia was usually in the minor. In the Chaconne the theme was always in the bass; the melody of the Passacaglia might be in any part.

Other dance forms adapted were the Pavan, Galliard, Rigaudon, Sicilian, Musette and Rondo.

The Rondo was a very popular single form and was an outgrowth of the same form in verse. It existed in several patterns. (See Lesson X, Course I.)

ILLUSTRATIONS

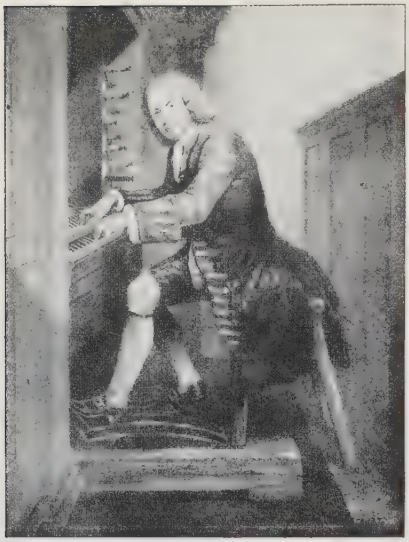
16474	**Amaryllis (Ghys)**	**Victor Concert Orchestra**
64198	**Gavotte (Gretry)**	**Mischa Elman**
	Tambourin (Gossec)	**Mischa Elman**
64201	**Rigaudon (Monsigny)**	**Mischa Elman**
74294	**Scherzo (Dittersdorf)**	**Fritz Kreisler**
67201	**Rigadon de Dardanus (Rameau)**	**Symphony Orchestra of Paris**

Lesson XXIV

The Instrumental Forms at the Time of Bach

At the time of Bach the orchestra consisted of an almost evenly balanced proportion of reed and stringed instruments. These were still treated in the old method of antiphonal writing.

The most popular solo instruments at this time were the violin



AFTER A PAINTING BY HAMMANN

BACH AT THE ORGAN

clavichord, harpsichord and organ.*

The greatest instrumental forms of Bach's time were:

FUGUE—the most highly developed form of counterpoint, which is the art of combining individual melodies in part writing. The word *fugue* is derived from the Latin *fuga* (flight), and refers to the successive entrances of the different voices at various intervals of time, in the development of one theme, by cumulative interest. *Fugue* was derived from the early contrapuntal form known as *Canon,* in which two or more voices follow one another at set intervals, each voice repeating note for note what the first voice has sung, while each preceding voice goes on with its own melody. The unalterable rules for this form of composition placed many absurd restrictions on the composer. All canonic writing was termed *Fugue* until the eighteenth century, when the definite form of Fugue was laid down by the set rules given by Johann Fux in "Gradus ad Parnassum." It has been said that "Bach created a living form from the skeleton supplied by Fux." It is certain that with Bach and Handel the Fugue became a work full of real musical interest which was unknown in the stilted compositions of their predecessors.

* The organ is the largest, most powerful as well as most complicated of musical instruments. It is in truth a gigantic orchestra, for each stop represents a perfect orchestral instrument, which is played upon by one master. It is one of the oldest musical instruments, yet one can scarcely realize in the magnificent grand organs of to-day that the original prototype was the simple pipes of Pan. The addition of air and hydraulic pressure followed, and in the fourth century organs on this plan were in general use throughout the Eastern Empire. The keyboard first appears in the sixth or seventh century; the original keys were several inches wide and a blow from a clenched fist was needed to strike them in order to produce any tone. In the tenth century organs were used having over four hundred pipes and forty keys, and from this time on the development of this mighty instrument has progressed until our own time. The Netherland masters of the Venetian School were the first to appreciate the possibilities of this wonderful instrument. From the time of Willaert to the period of Bach the development of organ playing made mighty strides. It may be said that fully nine-tenths of modern organ composition rests on the foundation laid by Bach. Although in the past two centuries many great works have been written for the organ, and excellent and brilliant organ virtuosi have arisen, none have exceeded Bach in absolute understanding of the instrument. The organ is occasionally used to augment the orchestra. Modern composers employ it to increase the grandiose effect of majesty and strength of the full orchestra. (Victor record 35547 is the first of a series of Pipe Organ records.)

† Familiar examples of Canon are "Sumer Is Icumen In" (Record No. 35279), "Three Blind Mice," "Scotland's Burning" and other common school rounds (Record No. 18277).

THE TOWN PIPERS AT THE PERIOD OF BACH

As the form stands to-day, it is capable of considerable freedom of treatment. In general, a fugue consists of three parts: the Exposition, the Middle or Modulatory Section, and the Restatement. Take, for example, a Fugue for four voices. The Exposition introduces the thematic material as follows: the main theme, known as the *Subject,* is announced by the first voice in the tonic key. The response, or *Answer,* is then given by the second voice in the dominant (a fifth above or a fourth below). While the answer is being given by the second voice the first continues a melody in counterpoint. When this melody is in "double counterpoint" (so written that it may be played either above the subject or below with satisfactory results) it is known as the *Counter-Subject.* When a counter-subject of this kind is employed it usually appears whenever the subject is heard, though this is not an invariable rule. The third voice now enters, presenting the subject in the tonic, an octave above or below, while the other voices continue in counterpoint. The answer is now given by the fourth voice in the dominant. After the theme, as subject and answer, has appeared once in each voice, the Exposition may end.*

The middle section is for contrast, and is called the Modulatory section. It consists of the restatements of the theme, as subject and answer, or as answer and subject, treated in related keys, and in a new order of voices. These repetitions alternate with musical digressions known as *Episodes,* which furnish variety and new musical interest, and serve to modulate into another key. The Episodes are usually founded upon the material of the *Subject,* or *Counter-Subject,* and call for great originality of treatment.

The most interesting device for quickening interest in the Fugue is the use of the *Stretto* (meaning *to draw together*), in which each

*In older Fugues the Exposition was followed by a *Counter-Exposition,* voices which gave the *Subject* now giving the *Answer,* and vice-versa. Nowadays it is sufficient for the first voice to give the Answer to be heard in the Subject. Sometimes even this slight Counter-Exposition is omitted.

voice enters with the answer before the preceding voice has finished with the subject. The *Stretto* usually furnishes the climax in a Fugue, and also marks the return to the original key. Another interesting device frequently employed is the *Pedal-Point,* a sustained bass-note over which the melody proceeds. Often a Pedal-Point on the Dominant immediately precedes the *Stretto.*

The Fugue ends with a *Coda,* which frequently takes the form of a Pedal-Point, but this time on the Tonic instead of the Dominant, leading to a Full Cadence. This Cadence (or stopping-place) is the only one heard in a Fugue. In a fugue the flow of music is continuous. There is no cadential break such as often occurs between the first and second subjects of a sonata.†

THEME AND VARIATIONS.—Original variations on a given theme, a popular form for organ or harpsichord.

The Passacaglia, Chaconne and Siciliano were usually employed as the melodic basis of this form.

FANTASIA—Free development of one or more themes; usually follows a prelude and precedes the fugue in Bach's largest organ forms.

OVERTURE—The introduction to the opera takes two forms in the seventeenth century—that of France, the "Lully Overture," and that of Italy the "Scarlatti Overture."

The "Lully Overture" consisted of three movements: slow introduction; rapid fugal passage; slow coda ending.

The "Scarlatti Overture": Rapid first part; contrasting slow movement; rapid ending.

† Although this outline of a Fugue is substantially correct, it by no means follows that all Fugues follow this outline *strictly.* There are many modifications of the form, and many varieties of Fugue (such as Double Fugue, for instance) of which space does not permit detailed analysis. It is interesting to note that the finale of Mozart's "Jupiter" Symphony (Record 35430) is a fugue on four themes.

These two forms combine in the early seventeenth century in the

SONATA—Generally written for solo instruments; a composition having three movements:

First: follows form of Lully Overture, its general character being rapid.

Second: song form or theme and variations—slow in character.

Third: rondo or jig—rapid in character.

Thus we have three movements, fast, slow, fast, following the

THE WATER MUSIC (HÄNDEL AND GEORGE I)

pattern of the "Scarlatti Overture," while the first movement follows definitely the "Lully Overture."

The French prefaced the partita with an overture (Lully form) and called the collection a suite. This form became very popular throughout the European courts. Sometimes it was played between the acts of the opera, like the earlier Venetian opera symphonies, sometimes it was given as a purely instrumental concert number. It was in this form that Bach wrote his greatest suites.

SERENADE—A collection of short compositions in which the simple song form, of song-contrasting song—first song, was the basis. These were collected by the paid serenaders of the early seventeenth century,

but the form later develops in a similar manner to that of the suite. It is often prefaced with an overture and sometimes popular dances, particularly the minuet, are introduced.

The Concerto-Grosso was an outgrowth of the old Venetian opera symphony. As men became more proficient on individual instruments we find the orchestras being divided between the virtuosi and the accompanists. The old antiphonal choirs were thus retained, but the more difficult passages were allotted to the virtuosi group. In form the concerto-grosso generally followed the sonata, although frequently dances from the suites, and airs similar to those employed in the Serenades, were also introduced. The concerto-grosso is the direct ancestor of the present symphony.*

Symphony—The term symphony was occasionally employed at Bach's time to designate a composition which was sounded,† or played, in contrast to music which was sung and which was termed cantata.

ILLUSTRATIONS

35499	**Pastoral Symphony ("The Messiah") (Handel)**	**Victor Concert Orchestra**
‡——	**D Major Suite—Overture (Bach)**	**Victor Concert Orchestra**
35656	**D Major Suite—Air (Bach)**	**Victor Concert Orchestra**
	D Major Suite—Gavottes	**Victor Concert Orchestra**
74392	**Canto Amoroso (Sammartini)**	**Mischa Elman**
76028	**Concerto for Two Violins (In D Minor) (Bach) (Part 1)**	**Kreisler and Zimbalist**
76029	**Concerto for Two Violins (Part 2)**	**Kreisler and Zimbalist**
76030	**Concerto for Two Violins (Part 3)**	**Kreisler and Zimbalist**

Lesson XXV

The Sonata Form of Haydn

The next great composer to leave a definite mark on the development of the orchestra was Franz Josef Haydn, who is rightly called "the father of the modern symphony orchestra." Haydn divided the orchestra into the four choirs of to-day, grouping his instruments according to families. He increased the number of strings and retained in the wind choirs those instruments whose voices were the most strikingly characteristic of their class. Through the influence of his pupil, Mozart, who introduced to him the beautiful tone color

*The best example of the Concerto-Grosso is "The Water Music" composed by Handel for George I.

†This name was derived from the Greek σύν-φωνή (syn—together, and phone—sound), and refers to a number of instruments sounded together. The word *sonata* comes from the Latin *sonare*, to sound or play on.

‡New records in preparation.

of the clarinets, Haydn began an appreciative use of the single-reed instruments. But his greatest contribution to modern instrumental music, was the evolving from the old Lully overture form the pattern known as "Sonata Form," which has been the basis of all instrumental compositions since his time. This form he used in place of the Lully overture as the first movement of all sonatas. It is larger and more elaborate and gives a greater opportunity, not only for the composer to show his technical skill, but also his knowledge of instrumentation.

The old movement, known as the Introduction, was retained. In place of the customary fugue, Haydn introduced an Allegro, which was thus divided:

Statement of Subjects:

1st Subject—of bright, gay character, in the regular key.

2d Subject—more subdued and contemplative in character, in related key.

(If first subject is announced by the strings, the second subject is usually given by the wood-winds or vice-versa.)

Repetition of Subjects:

Free Fantasia or working out of the subjects; giving the composer an opportunity to show his skill in combining instruments and themes. This is in the key of the second subject.

Recapitulation of Subjects: Return of original subjects as first heard, only both are now given in the regulation key.

Coda or short summing up of subject matter.

This "Sonata Form" is the pattern for all first movements of sonatas, duets, trios, quartets, etc., for symphonies or concertos and for some overtures. When used as the plan for overtures, the repetition of the subjects is omitted.

Haydn's sonata or symphony was composed of four movements, in place of the old form, which had but three. It was thus arranged:

First Movement: "Sonata" form.

Second Movement: Song; Theme and Variations; or "Sonata" forms.

Third Movement: Minuet, Trio, Minuet.

Fourth Movement: Rondo; Theme and Variations; or "Sonata" form.

ILLUSTRATIONS*

Symphony No. 5, in C Minor, Op. 67 (Ludwig van Beethoven)
Victor Concert Orchestra

18124 Allegro con brio
35580 Andante con moto
18278 Scherzo (Allegro)
35637 Finale (Allegro, presto)

Lesson XXVI

The Development of the String Quartet

During the seventeenth century each nobleman retained in his court a group of players for the entertainment of his guests. These musicians frequently played for the dances, and it was largely through their efforts that many of the Suites were arranged.

SEVENTEENTH CENTURY CHAMBER MUSIC

As the solo instruments improved, the rise of virtuosity inspired many of these musicians to greater efforts and a noticeable change takes place in the personnel of these small orchestras. It soon became evident that three or four virtuoso artists could produce a better ensemble than a larger group of inferior players. The result was an increased interest in the smaller combinations, which were known as chamber orchestras (from the Italian *musica da camera,* or room music). The increasing popularity of this form also reacted on the individual player and encouraged him to greater proficiency.

* The following records may be used to illustrate this lesson, but as they are cut in the arrangement they do not illustrate perfect "sonata" form: 35243-35244 Surprise Symphony (Haydn); 35311-35520 Military Symphony (Haydn); 35482-35489 Symphony G Minor (Mozart); 17707-35430 Symphony C Major (Mozart).

THE JOACHIM QUARTET

At the time of Haydn these chamber combinations were very popular. Haydn in his group at the Court of Esterhazy chose four players, two for violin, viola and violoncello. Thus the "String Quartette" was established. The compositions written for these instruments were, of course, based upon the sonata pattern of Haydn and followed the form of the symphony in that they had four movements: *Allegro* (sonata form); *Adagio* or *Andante* (song, theme and variations or sonata form); *Minuet* (dance, trio, minuet); *Finale* (rondo, theme and variations, or sonata form).

Many of the greatest works of musical literature have been written for the string quartette, all great composers from Haydn to Schöenberg have written in this form.

ILLUSTRATIONS

74516 **The Emperor Quartet—Andante (Theme and Variation, No. 12) (Haydn) Elman String Quartet**

64661 **Menuetto—Quartet in D Minor (Mozart) Elman String Quartet**

35506 **Molto Lento, Op. 17, No. 2 (Rubinstein) Victor String Quartet**

35506 **Scherzo—Quartet, Op. 18, No. 4 (Beethoven) Victor String Quartet**

17964 **Menuetto—Quartet in C Minor (Opus 18, No. 4) (Beethoven) Victor String Quartet**

17964 **Scherzo—Quartet in F Major (Opus 18, No. 1) (Beethoven) Victor String Quartet**

Lesson XXVII

Beethoven's Use of Instruments

Mozart and Beethoven both followed the ideas of Haydn, but carried this work much farther than "Papa Haydn" had ever dreamed. As one writer has said, "Beethoven built a palace where Mozart had started a charming garden house, on the plans of Haydn." Mozart had the opportunity by his frequent travels through Europe to come into contact with the greatest orchestras of the world, and he assimilated much from these associations. We notice his spontaneous use of instrumentation in his operas as well as his symphonies. His music reflects the spirit of the court, while Haydn's is that of the common

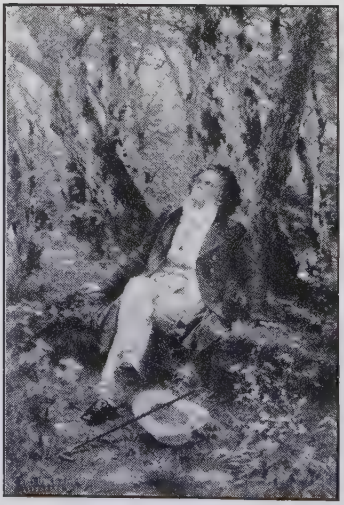
BEETHOVEN

W. F. MAHLER

BEETHOVEN IN HIS THIRTY-EIGHTH YEAR

SCHLOESSER

BEETHOVEN IN HIS STUDY



J. SCHMID

BEETHOVEN LISTENING TO THE SONG OF THE WOODS

people. Mozart introduced the clarinet into the symphony orchestra, although it had been previously used in the operas of the French school.

Beethoven brought the symphony to its state of perfection. He also introduced the spirit of romanticism into music. In his use of the orchestra, Beethoven made many innovations. In fact his contemporaries declared his use of the instruments to be abuses, and vowed that Beethoven was ready for the mad-house.

Beethoven was the first to realize the importance of the tympani or kettle-drums, and he gave them a melodic part in many of his later compositions. His individual work for the double basses is best shown in the scherzo of the Fifth Symphony and the transitional passage between the Third movement and the Finale of the Ninth Symphony.

In the development of the String Quartette the works of Mozart and Beethoven carry on Haydn's original plan in much the same manner that is observed in the symphonies. Their use of the pianoforte is far in advance of Haydn's because of the changes which were taking place in the development of that instrument.

ILLUSTRATIONS

35268 Overture, "Leonore No. 3" (Parts I, II) (Beethoven)
Victor Concert Orchestra
35269 Overture, "Leonore No. 3" (Part III) Victor Concert Orchestra
35320 Andante—Symphony F Major No. 6 "Pastorale" (Beethoven)
Victor Concert Orchestra

Lesson XXVIII

The Influence of the Romantic School

The principal thought of the Romantic composers was the expression of individuality by means of virtuosity, nationality, and program music, therefore, it is but to be expected that the use of the orchestra during this period is of great importance. The romantic composers of Germany were less spectacular in their methods of treatment than those of the French school, where the virtuosity of both Berlioz and Liszt makes itself apparent in their marvelous instrumentation. We owe to the German school, however, two forms, which, although founded on the classical model of the "sonata," make possible the expression of program music as well. These forms are the concert overture and the symphonic poem.

The *concert overture* is the term applied by Mendelssohn to an overture written in the sonata form, which has a definite title and tells a definite story. It was not written as the introduction for any dramatic work, but, as its name implies, was purely a concert composition.* A popular form for the piano introduced by Mendelssohn was "The Song Without Words."

The *symphonic poem* was the name given by Franz Liszt to a composition for symphony orchestra which was programmatic, in that it always had a title and generally was prefaced by a definite story or idea. This form was much longer than the concert overture and different tempi were used. Two main contrasting subjects were employed, but these were of such plasticity that their entire character was frequently altered by the change from one tempo to another.

In the use of the orchestra Schubert employed many beautiful combinations of tone, but nothing which is to-day regarded as startling. Von Weber makes excellent use of natural tone qualities, especially of the wood-winds, while the effect of the French horns in his overture to "Der Freischütz" and "Oberon" is most beautiful. Technically, Mendelssohn understood the orchestra thoroughly and his instrumentation is always exquisite. His most unique uses will be noticeable in the music for " A Midsummer-Night's Dream."

Schumann had practically no knowledge of the technical side of the orchestra. It is said that when his first symphony was given, the composer, not realizing that trumpets were transposing instruments, had written for his entire orchestra in the same key. Schumann owed much to the friendship and help of Mendelssohn in arranging his orchestral works.

The dazzling strength of Liszt is apparent in many of his beautiful, but unusual orchestrations, which no doubt were influenced by both Berlioz and Wagner. His piano compositions require stupendous technique.

Chopin, on the other hand, thought through the medium of the piano, and his piano concertos, the only orchestral works he left, are mediocre and commonplace in the method of instrumentation employed.

The great genius of orchestration in the romantic school is

*We now include as concert overtures many works of Beethoven and others, which were originally written for dramatic or operatic performances. The drama or opera may have been forgotten while the overture is still popular on our concert programs. Among such works would be classed Beethoven's "Leonora Overtures," "Egmont," "Coriolanus"; Schubert's "Rosamunde"; Schumann's "Manfred," etc.

Hector Berlioz, who has left us "A Treatise on Instrumentation," which will ever be regarded as the best authority on the possibilities of the modern orchestra. Strangely enough, Berlioz himself could not play on any instrument, save the guitar, and yet no man in the history of music ever used the orchestra with such daring brilliancy as did he. Berlioz may be said to have established modern orchestration; for new treatment, new effects, new combinations of tone, new insight into the characteristics of individual instruments are all distinctive features in his use of the orchestra. If he be "the uncompromising champion of Program Music," as Schumann once said, he is the virtuoso orchestra composer of the nineteenth century as well.

ILLUSTRATIONS

62636 Overture ("Der Freischütz") (von Weber) La Scala Orchestra

35452 Italian Symphony (Mendelssohn) (Andante Con Moto, Con Moto Moderato) Victor Concert Orchestra

35241 Overture—Carnaval Romain (Berlioz) Victor Concert Orchestra

35462 Menuet des Follets ("Damnation of Faust") (Berlioz) Symphony Orchestra of Paris

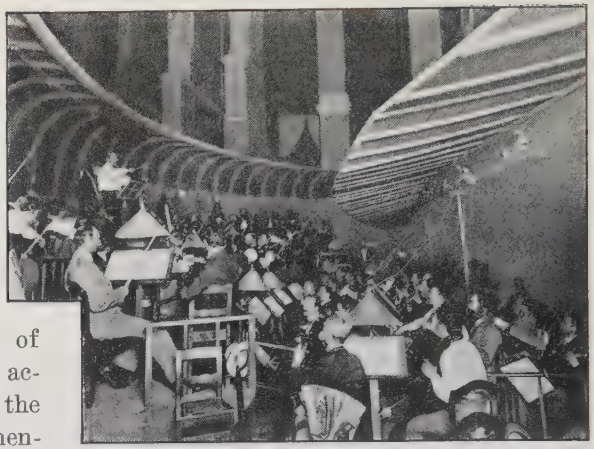
35462 Marche Hongroise (Berlioz) Symphony Orchestra of Paris

Lesson XXIX

Influence of Wagner

Wagner brought back to the music drama the fundamental principles on which it was originally founded; but in doing so he employed all the resources of modern stage craft and technical musical achievement; therefore, Richard Wagner ranks not only as the greatest dramatic composer in the history of music,* but as the greatest master of orchestration in the annals of the art. From his development of the "leit motif" Wagner discovered the possibilities of carrying this characteristic phrase into the orchestra. As definite motifs depicted definite characters, so by giving these melodic ideas always with the same instrument, Wagner strengthened materially the power of the "leit motif." Thus in "Lohengrin" the strings always accompany the Swan Knight, the trumpets King Henry, and the wood-winds the unfortunate Elsa. Wagner felt the orchestra to be capable of por-

* Review with class what Wagner brought to the form of the music drama and why his influence has been so strong over modern art.



THE HIDDEN ORCHESTRA OF THE WAGNER THEATRE AT BAYREUTH. SIEGFRIED WAGNER IS CONDUCTING

traying dramatic action, either when used as an accompaniment to the voices or as a purely instrumental interlude, and he also believed that the overture should prepare the minds of the audience for the action to follow in the next act. With "Lohengrin," Wagner institutes a custom of giving each act its own prelude and in writing these introductions he departs from the old form of overture and creates a tonal atmosphere, which is as important to the subject of the action as is the dramatic situation after the curtain is raised. In his Festival Play-House at Bayreuth, Wagner returned to the old custom of the seventeenth century and seated his immense orchestra beneath the stage, so that its voice was heard, but not seen; thus the music surrounds the action on the stage, but never becomes more important than the actual drama.

While Wagner did not radically depart from the old established rules of orchestration, his grouping and treatment of the instruments was entirely new. His most radical changes were with the brasses. The modern inventions of valves and pistons made possible the use of valve trumpets and horns and the discarding of the ancient ophicleide for the tuba.

When Wagner's music sounds too "brassy" it is because it is badly played. When properly interpreted, Wagner's use of the brass choir is sonorous and always dignified. No one ever so well understood the methods of the use of the percussion instruments. In a word, Richard Wagner is our greatest master of sane orchestration. He brought our modern orchestra to its state of perfection.

ILLUSTRATIONS

31779	Prelude ("Lohengrin")	La Scala Orchestra
*62693	Ride of Valkyries	La Scala Orchestra
68207	Prelude ("Meistersinger") (Wagner)	La Scala Orchestra
68210	Prelude ("Tristan and Isolde")	La Scala Orchestra
	Isolde's Liebestod	La Scala Orchestra

Lesson XXX

The Orchestra Since Wagner

While there have been many excellent examples of beautiful combinations of tone color in the works of the masters who have followed after Wagner, the most remarkable and startling orchestration is found in the works of the two greatest masters of music to-day, Richard Strauss and Claude Debussy; these composers are as extremely opposite in their method of instrumentation as in their style of composition.

PETER ILYTSCH TSCHAIKOWSKY

Brahms, the disciple of absolute music of the modern German school, believed so strongly that the essence of musical invention was more important than its method of expression, that his works give nothing new in instrumental development, though his strength and knowledge of the true beauties of the orchestra, piano or violin is felt in every measure of his music.

Dvořák and Tschaikowsky, as do the other writers of Slavonic countries, reflect the brilliancy and almost barbaric splendor of their native lands.

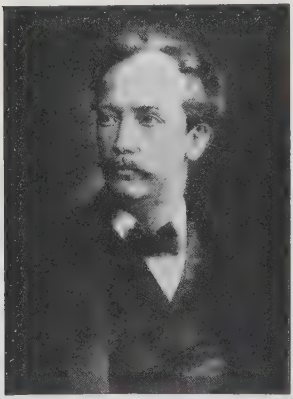
The Italian opera masters have used the orchestra more brilliantly since the days of Wagner, as have also the opera composers of the French School.

Franck, Bizet, Saint-Saëns and D'Indy, of the French instrumental school, have all written for the instruments in an individual manner, but it remained for their famous countryman, Claude De-

*No. 62693 is a double-faced record and its other selection, Introduction to Act III, Lohengrin, may also be given if desired. The Ride of the Valkyries is also played by Vessella's Band, record number 35369. Siegfried's Death March, also by Vessella's Band, is on the reverse of this record.

bussy, to carry out the extreme methods of painting in tone, which has caused him to be regarded as the most individual composer of the present day. Debussy uses either the piano or orchestra as a medium for impressionistic painting, and his tonal tints are so blended that form and story are both lost in the wonderful maze of color. One does not stop to consider the individual use of this or that instrument, one hears a sonorous blending of tone, just as one delights in the mingling of color on the canvas of the modern painter of the impressionistic school.

Richard Strauss is a genius who is the exact opposite of Debussy. No one has ever possessed such accurate knowledge of the possibilities of the modern instruments as has Richard Strauss, and he stops at nothing in the beautiful or hideous combinations of tone he may desire to use. All of Strauss' music is programmatic, and if he desires to portray disagreeable thoughts and ideas, he does so quite as gladly as he would portray beauty. If he desires to turn the orchestra into a flock of sheep, as he does in his tone poem of "Don Quixote," he shatters all traditions by employing mutes for the brasses: if he wishes to depict war, as in "Heldenleben," he uses the full orchestra, fortissimo, playing in four different keys. As all his works are in the form of program music, the tone poem being his favorite medium of expression, Strauss secures his best effects by extreme and highly-colored instrumentation. His themes are submitted to a kaleidoscopic treatment of tonal combination and his climaxes are achieved by dynamic effects rather than thematic development. In his operas, especially "Salome" and "Electra," he has followed the methods of Wagner regarding the characteristic use of instruments, but all his works show an insatiable craving for hitherto unknown instrumental combinations and effects.



RICHARD STRAUSS

ILLUSTRATIONS

35461 L'Arlesienne—Prelude Parts I and II (Bizet)
Symphony Orchestra of Paris

35381 { **Entr'acte "Jewels of the Madonna" (Wolf-Ferrari)**
Victor Concert Orchestra
Danse Macabre (Symphonic Poem) (Saint-Saëns) Vessella's Band

35275	Largo—New World Symphony (Dvořák)	Victor Concert Orch
35464	Prelude—L'Apres-Midi d'un Faune (Parts I and II) (Debussy)	Symphony Orchestra of Paris
*70050	Marche Slav (Tschaikowsky)	Victor Herbert's Orchestra

REVIEW AND EXAMINATIONS

For review it is suggested that a number of records previously heard should be played, and that class should designate the instruments and combinations which they now hear in each. Note-books should count in the final marking, and for examination it is suggested that in addition to the questions, pupils should designate the orchestration of at least two records previously heard.

* In "Marche Slav" point out the history of the composition itself and show how the use of bassoons and horns depicts melancholy while the oboe and clarinet reflect the happy folk spirit, and the brasses at the end show the strength of patriotism by their use of the National Russian Hymn.

The Opera

COURSE IV

Preface

The first music drama was produced in Florence at the end of the Renaissance. In that early work, "Eurydice," are to be found all of those principles which Gluck, Beethoven, and Wagner each strove to give to the world, and which have become, as Wagner prophesied they would become, "The Music of the Future." In their attempt to give to the world a Greek drama in its original setting, the Florentine scholars of 1600 established this definite form, that music, drama and interpretation should be of equal importance. Many changes came to their original form before it was returned to us by Wagner, who added all that modern science of musical expression could give.

The development of Oratorio will be studied in relation to the Opera.

As these lessons are arranged to show the historical development of the Opera only, students should be provided with "The Victor Book of the Opera," which gives a complete version of the stories of all standard operas.

I. Opera and Oratorio Compared.
II. The Beginnings of Opera.
III. Oratorio to the Time of Handel.
IV. Early Eighteenth Century Opera.
V. The Reforms of Gluck.
VI. Mozart.
VII. Close of Classical Period.
VIII. German Romantic Opera.
IX. Oratorio from Handel to Mendelssohn.
X. French Grand Opera: (I) Bellini and Donizetti.
XI. French Grand Opera: (II) Meyerbeer.
XII. Early Wagner.
XIII. Lohengrin.
XIV. The Ring of the Nibelungen.
XV. Late Wagner.
XVI. The Rise of National Opera.
XVII. Light Opera in Nineteenth Century.

XVIII. Early Verdi.
XIX. Late Verdi.
XX. Opera in Italy Since Verdi.
XXI. Puccini.
XXII. Leoncavallo; Mascagni.
XXIII. Opera in Italy To-day.
XXIV. Opera in France Since Wagner.
XXV. Opera Comique in France.
XXVI. Massenet.
XXVII. Opera in France To-day.
XXVIII. Opera in Germany Since Wagner.
XXIX. Modern Oratorio.
XXX. Opera in America.

Lesson I

Opera and Oratorio Compared

The Opera, the largest musical form, is a drama, set to music, for solo voices, choruses and orchestra. Its component parts are:

LIBRETTO.—The versified story of the play.

SCORE.—The orchestral setting, which includes overture, entr'-acte, choruses, concerted music and solos.

OVERTURE.—The orchestral introduction to the opera. (With Wagner each act has its own introduction, which is called the Prelude.)

ENTR'ACTE.—The musical interlude between the acts, sometimes called INTERMEZZO.

CHORUS.—Either in parts, or in unison.

CONCERTED MUSIC.—The duet, trio, quartet, quintet, sextet, etc.

SOLO.—

RECITATIVE.—A tonal declamation or imitation of dramatic speech, or

ARIA.—A song, either in two or three period form, with orchestral accompaniment.

The Oratorio is in form practically the same as the Opera, although the method of treatment is very different. In opera, action must be pre-eminent; in oratorio, contemplation. The Oratorio is always set to religious or sacred words and is usually presented as a

concert number without scenery, costume or action.* In oratorio the libretto is called the text, but the musical forms of recitative, aria, duet, trio, etc., are practically the same as those employed in opera. An elaborate chorus takes the place of the operatic finale. In all oratorios the chorus assumes greater importance than the individual singer. The solos are usually divided between soprano, contralto, tenor and bass that the quartette may be a feature of ensemble numbers. Dignity and grandeur are the distinctive qualities of the oratorio.

ILLUSTRATIONS

88116 Senta's Ballad ("The Flying Dutchman") (Wagner) Mme. Gadski
88191 But the Lord is Mindful of His Own ("St. Paul") (Mendelssohn) Mme. Schumann-Heink
74131 Sound An Alarm ("Judas Maccabæus") (Handel) Evan Williams
92065 Toreador Song ("Carmen") (Bizet) Titta Ruffo with La Scala Chorus
31770 Hallelujah Chorus ("Messiah") (Handel) Victor Chorus and Sousa's Band

CHORUSES

Over the Summer Sea (La donna è mobile, "Rigoletto") (Verdi).
Soldiers' Chorus, "Faust" (Gounod).
And the Glory of the Lord ("Messiah") (Handel).
How Lovely Are the Messengers ("St. Paul") (Mendelssohn).

Lesson II

The Beginnings of Opera

In the study of mediæval music it was found that musical accompaniment was used in all the old mystery and miracle plays, and by the troubadours, as a setting for their pastoral operas, of which "Robin and Marion," by Adam de la Halle, is the most famous example. But the form of the opera, which has developed into the music drama of the modern day, was born in Florence at the end of the Renaissance, through the efforts of a band of Florentine nobles who were known as the "Camerata." Their first work, called "Dafne," by

*At the time of Handel, oratorios were frequently presented with costumes and scenery. In England Biblical subjects were not permitted on the stage before 1914, therefore many operas based on religious themes are still given in Oratorio form. "Samson and Delilah" by Saint-Saëns is an excellent example.

Peri and Rinuccini.* appeared in 1597, but as this work was lost, the first opera is in reality, "Eurydice," which was written by the same authors, for the marriage of Henry IV and Maria de Medici in 1600. The fundamental principle on which the first opera was founded, was that music, drama, and interpretation were of equal importance. With the birth of opera, music was no longer confined to the contrapuntal polyphony of the church school, and this accounts for the immediate popularity of the new form. By the end of the seventeenth century many opera houses were established throughout Italy and France. In Germany the centers of operatic activities were Vienna and Hamburg,† but on account of the Thirty Years' War, there was little or no development of opera in Germany.

LE MVSICHE
DI IACOPO PERI
NOBIL FIORENTINO
Sopra L'Euridice
DEL SIG OTTAVIO RINVCCINI
Rappresentate Nello Sponsalizio
della Cristianissima
MARIA MEDICI
REGINA DI FRANCIA
E DI NAVARRA.
IN FIORENZA
APPRESSO GIORGIO MARESCOTTI.
M D C.

TITLE PAGE, "EURYDICE"

CLAUDIO MONTEVERDE

In Italy, the three cities where definite music schools had been established in the previous century, each made contribution to the form of opera; thus Rome perfected the choruses (here the oratorio was born), while Naples developed *bel canto,* or the art of song; and Venice brought the instrumental side of the opera to its great development.

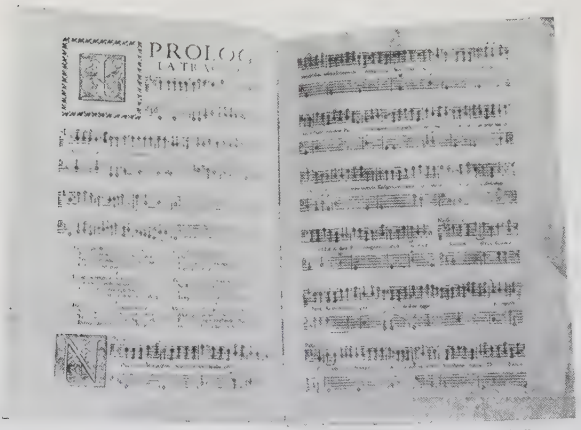
The most important school was that of Venice, where the first genius of opera appears, in Claudio Monteverde (1567-1643). Monte-

* Caccini also contributed several musical numbers to this work, and in the same year set the entire libretto to a score of his own.

† One of the earliest opera houses in Germany was that built in Bayreuth, the little town later made famous by the erection of the Wagner Festival Playhouse.

verde in his first opera "Orfeo" (1607) wrote the first duet (hitherto each voice sang alone). In 1624 he introduced the violins into his orchestra of "Tancred," using the tremolo to describe the agitation during the duel scene, and the pizzicati to depict the sword thrusts.

His pupil, Francesco Cavalli (1600-1676) perfected Monteverde's style. He grouped several voices in duets, trios and quartets; the chorus becoming of secondary importance. Cavalli also introduced into opera the comic element. Contemporaneous with Cavalli was Giacomo Carissimi (1604-1674), of Rome, who excelled in oratorio, and in the massing of choral effects. His pupil, Marc Antonio Cesti (1620-1669), brought into the Venetian School, the style of Carissimi's oratorio. But the public now demanded their amusement, as in the time of Cavalli, so Cesti divided the opera into two classes: the opera seria and the opera buffa.



FIRST PAGE, "EURYDICE"

Opera seria was elaborately staged, many different scenes being employed. Singers were given every opportunity for vocal display, regardless of the dramatic effect. Great choruses were used, but without dramatic reason. The orchestra became but an accompaniment; and absurd dramatic situations were the result.

Opera buffa was of a light farcical character. It retained more of the dramatic effect, but became frequently vulgar and common. The dialogue was carried on by means of recitative, which was relieved by the introduction of airs, duets and choruses. In Naples that form of opera became popular, which gave a greater chance to the singers for the display of vocal technique.*

* Opera buffa should be distinguished from opera comique, a later form of French opera in which the dialogue is spoken. In opera comique the action is not necessarily comic, as may be seen in examples such as "Les Deux Journées," "Carmen," etc. Rossini's "Barber of Seville" is an example of opera buffa.

In these operas there were always six characters; three of each sex, all lovers. Three acts were given, each terminating in an aria. The same character must not have two airs in succession, and no air must be followed by another of the same class. The principal airs should conclude the first and second acts. The second and third acts should each contain at least one duet for hero and heroine, but no trios and concerted numbers were to be found, except in opera buffa.

Alessandro Stradella (1645-1681) employed the methods of Carissimi in all his works; but the great importance of the Neapolitan School, was due to the efforts of Alessandro Scarlatti (1659-1725), who is the connecting link between the severe contrapuntal school, and the free school of bel canto. With Scarlatti, melody becomes more fluent and graceful, and arias take the definite form of recitative and aria, the recitative being given with orchestral accompaniment. Scarlatti also used the form of the overture, but inverted the form of Lully, of France. (See Lesson XXIV, Course III.)

HENRY PURCELL

In England the influence of the opera made itself first felt in the music for the masques, which were written by William and Henry Lawes, Pelham Humphrey, and others. Many of these men studied under Lully, of France—and to the French School is due also the form employed by Henry Purcell (1658-1695), the greatest of the early English opera writers. Purcell stood alone as a composer of English opera, for with the advent of George Frederic Handel (1685-1759), Italian opera takes the position of supreme importance in England, as well as in France.

ILLUSTRATIONS

55051	(a) Funeste piaggie ("Eurydice") (Peri)	Reinald Werrenrath
45069	(a) Non piango e non sospiro ("Eurydice") (Caccini)	Reinald Werrenrath
	(b) Intorno all' idol mio (Cesti)	Lucy Marsh
45083	Tu se' morta ("Orfeo") (Monteverde)	Reinald Werrenrath

17718 (a) O cessate di piagarmi (Scarlatti) Reinald Werrenrath
(b) Ecco purch'a voi ritorno ("Orfeo") (Monteverde) Reinald Werrenrath
(c) Caro mio ben (Giordani) Reinald Werrenrath

35549 From the Heavens Now I Fly (2) Sabrina Fair Raymond Dixon and Mixed Quartet
Sweet Echo (2) By the Rushy Fringed Bank (3) Back, Shepherds, Back! Olive Kline and Raymond Dixon

45092 I Attempt from Love's Sickness to Fly (Henry Purcell) Reinald Werrenrath

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Lesson III

The Oratorio to Handel

Oratorio was born in Rome at the end of the sixteenth century. In the church of St. Maria Vallicelli, St. Philip Neri founded the "Society of Oratorians." (See Lesson VII, Course II.) The first work to be definitely termed Oratorio has the title "The Representation of the Soul and the Body." Its composer, Emilio del Cavalieri, died before its presentation in 1600 (the year "Eurydice" was given to the world), but he left explicit directions as to the production of his work, which show that his principles were identical with those of the Camerata of Florence.

The first great master of oratorio was Giacomo Carissimi (1604-1684), of the Roman school. He left more than fifteen oratorios and many masses and other sacred works. Before the time of Carissimi the only difference between opera and oratorio lay in the fact that opera was secular, while oratorio was religious in text. Both were given with scenery and costumes, and as there was not much dramatic action in the opera, there was little or no difference in the two forms. Carissimi set aside the idea of theatrical presentation and introduced into oratorio, besides the actual characters, the "Narrator," who set forth the dramatic happenings in his recitations. Carissimi's oratorios were always short, and adhered to actual Biblical history, for he never used his works to glorify any Church saint, as other composers had done. Carissimi also developed the cantata, a shorter dramatic form, for the employment of vocal recitatives and arias, and wrote both secular and religious cantatas. Carissimi stands with Monteverde as the most important genius in Italy in the seventeenth century.

In Germany the oratorio becomes the vocal form of the day, as the expense of opera production made the music drama an impossi-

bility. It is but natural that the oratorio in Germany should be divided into the music used in the Roman Catholic Church and that employed by the Lutherans. The German master who must be remembered as the dominating figure of this period is Heinrich Schütz (1585-1672), who, although trained in Italy, was essentially German in his serious aspect toward art. Schütz paved the way in church music for the advent of the great Bach. In his German oratorios one finds a form far removed from the opera, which is more suitable for religious concerts, and for use in church. Schütz employs one voice termed the "Narrator" as an important personage in his works. The "Narrator" tells the story of the action, the other voices singing as definite characters. Schütz also employs chorales, as if they were the voice of the audience. He developed the form known as "Passion Music," that is, the musical setting of the narratives of the Gospels, regarding the Passion of Christ.*

In France we find very little interest in oratorio, the masses of the French Catholic Church being the favorite forms of religious expression in music.

In England, the Italian oratorio form was introduced by Handel, who established the popularity of the work by decreeing it to be a concert form not confined to the church service. Between the operas and oratorios of Handel there is little dramatic difference. The chief musical difference lies in the marvelous choruses which Handel employed in his oratorios, and which give the best idea of his great contrapuntal skill. His joining of the recitative and aria resulted in a type for English oratorio, which has caused Handel's works in this form to live after his operas have become obsolete. When the "Messiah," Handel's greatest oratorio, was produced, at a concert in Dublin, the ladies were requested to come without their hoops and the gentlemen without their swords, that there might be more

GEORGE FREDERIC HÄNDEL

*Schütz is also said to have written a German "Singspiel" on the original libretto of "Dafne," but as this was lost, it is of little or no significance in later German operatic development.

room in the hall. This gives an idea of Handel's popularity, but it also points a marked contrast between the oratorios of Handel and those of Bach, whose works all bear the inscription, "To the Glory of God Alone," and were in reality written only for the Church service, and never for the concert hall.

In Bach's day the organist and choir director was obliged to write new music for each church service, so there exist a great number of truly religious works by Bach. These are in the form of the passion music (Bach gave us four settings, taken from the four Apostles), church oratorios (of which "The Christmas Oratorio" is the most famous), and church cantatas, which were sung between the parts of the service.

ILLUSTRATIONS

18173	Opening Chorus—Recitative—The Last Seven Words of Christ (Heinrich Schütz)	Victor Oratorio Chorus
17703	Vittoria, Mio Core! (Carissimi)	Reinald Werrenrath
	Come Raggio di Sol (Caldara)	Reinald Werrenrath
74403	Total Eclipse ("Samson") (Handel)	Evan Williams
85103	He Shall Feed His Flock ("Messiah") (Handel)	Mme. Homer
35499	(a) And the Glory of the Lord ("Messiah")	Victor Chorus
	(b) Pastoral Symphony ("Messiah")	Victor Concert Orchestra
	(c) Glory to God ("Messiah")	Victor Chorus

CHORUSES

And the Glory of the Lord, "Messiah" (Handel).
Hallelujah Chorus, "Messiah" (Handel).

Lesson IV

Early Eighteenth Century Opera

From the time of Alessandro Scarlatti, whose works were the first of the bel canto school, the Neapolitan opera was entirely influenced by vocal virtuosity. The followers of Scarlatti were: Nicolo Porpora (1686-1766), who was particularly noted as a voice teacher, although he was the writer of forty-six operas; Francesco Durante (1684-1755), who had many illustrious pupils, including Nicolo Logroscino (1700-1763), the inventor of "Concerted Finale." This

was further developed by Nicolo Piccini (1728-1800), the leader of the Italian opera against Gluck in Paris.

In Venice interest centered in "Opera Buffa," although "Opera Seria" was still popular.

It is interesting to note that much greater care was taken in the development of instrumental forms in the opera buffa than in the opera seria. The overture to the opera buffa was a collection of the most pleasing airs from the opera. It was not modeled on either the Lully or Scarlatti pattern (see Lesson XXIV, Course III), but became what is known as the "Italian Potpourri Overture." Great interest was taken in the entr'actes and dances; this led to the establishment of the ballet.

Prominent in the opera buffa school are:

Naples—Giovanni Pergolesi (1710-1736). Wrote an epoch-making work, "La Serva Padrona" ("The Maid as Mistress"); also a "Stabat Mater," which stands alone in the church compositions of this period.

Naples—Niccolo Jomelli (1714-1774), called the "Italian Gluck," composer of many Neapolitan operas and sacred compositions.

Venice—Baldassare Galuppi (1706-1785). Called "Father of Opera Buffa," a distinguished player and composer for the harpsichord and organ.

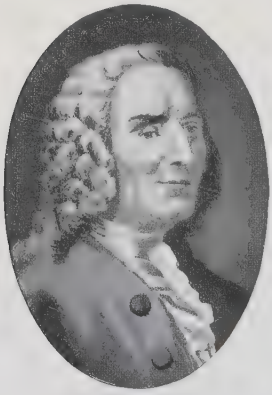
The greatest exponent of the opera seria at this period was Giovanni Bononcini (1660-1750), who was the rival of Handel for operatic favor.

George Frederic Handel (1685-1759) is the first great German composer to become identified with the Italian opera school. Handel's early operas were written for Hamburg, but in 1706 he went to Italy and there became imbued with the style of the Italian school. Most of Handel's greatest works in the form of opera were written for the English public, as he made his home in England from 1710 until his death, 1753. Handel wrote forty-two operas, but, in spite of their many beauties, they have long since been banished from the stage. Handel

JEAN BAPTISTE LULLY

was a genius, who was content to employ existing forms, which he frequently brought to perfection, but he never advanced any form of musical art, except the oratorio. Opera in his day consisted of a string of recitatives and arias, with an occasional duet or a chorus, to bring down the curtain at the end of each act. While Handel's genius infused rare beauty in many of his arias, there was no chance for true dramatic expression.

The first French opera was produced in 1659, and was the work of Pietro Perrin (1620-1675), but no definite school of opera was established in France, until the advent of Giovanni Lully (1633-1687). Lully was an Italian, who went to Paris in the suite of the Duke of Guise, and he held for many years the exclusive right to produce opera in France. Most of the Lully works were musical settings for the plays of Moliere: in these he attempted to follow the text and adapted the music to the words, but employed no airs, duets, or adornments to aid him in his musical delineation. Lully enlarged the overture into the form known as "Lully Overture." (See Lesson XXIV, Course III.)



JEAN PHILIPPE RAMEAU

Jean Philippe Rameau (1683-1764) carried on Lully's traditions, but as he had a much greater knowledge of the technical side of his art, he gave a richer and more original method of treatment to the orchestra, introducing new and original effects. But Rameau's great importance lies in the influence which his music exerted over Christoph Willibald Gluck.

ILLUSTRATIONS

55051 Stizzoso, mio stizzoso ("La Serva Padrona") (Pergolesi) Lucy Marsh
74155 Largo ("Xerxes") (Handel) Charles Gilibert
88068 *Sweet Bird ("Il Pensieroso") (Handel) Mme. Melba
88189 My Tears Shall Flow ("Rinaldo") (Handel) Mme. Schumann-Heink

CHORUSES

Largo, "Xerxes" (Handel).
Haste Thee, Nymphs, "L'Allegro" (Handel).

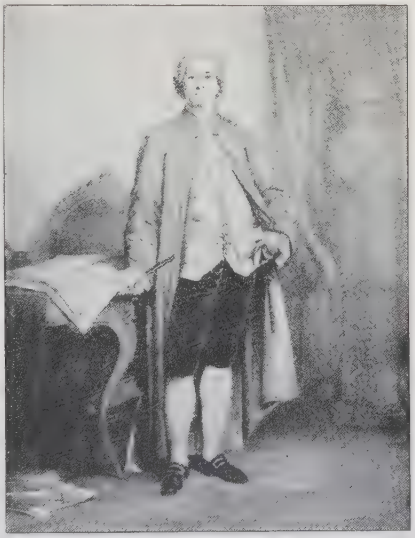
*Record 18123 presents two interesting numbers from "L'Allegro."

Lesson V

The Reforms of Gluck

Christoph Willibald Gluck (1714-1787) was the first great reformer of the Music Drama.

Gluck was born in Austria, near Vienna, but his first study of operatic forms was in Italy. After the production of several conventional Italian operas had brought him considerable fame, he made his way to England, where Handel was then in the zenith of his power. But realizing the need for further study, and feeling dissatisfied with existing opera conditions, Gluck visited Paris, and was much impressed with the works of Rameau. Returning to Vienna, he once more pursued his serious studies with the constant thought in mind that a closer relationship of music and drama must be re-established. In 1764 "Orfeo," in which he worked out many of his theories, was produced. It was not, however, until 1767, when "Alceste" was given to the world, that the principles of the music drama were boldly proclaimed. In the preface to his "Alceste" Gluck avows these principles as being the fundamental ideas on which the music drama was originally built, and declares them to be the foundation for all opera to come.



CHRISTOPH WILLIBALD GLUCK

"When I undertook to compose the music for 'Alceste,' my intention was to rid it of all those abuses, which, introduced either through the mistaken vanity of singers, or the over-indulgence of composers, have so long disfigured Italian Opera, and turned the finest and most pompous spectacle, into the most ridiculous and tedious. I wished to reduce music to its true function, which is to second poetry in expressing the emotions and situations of the play, without interrupting the action nor chilling it with the useless and superfluous ornaments. I accordingly, have wished neither to stop an actor

where the dialogue is at its warmest, in order to let the orchestra play a tedious ritornello, nor to hold him back on a favorite vowel, in the middle of a word, that he may either show off the agility of his fine voice in a long roulade, or wait for the orchestra to give him time to take breath for a cadenza. I have deemed that the overture ought to apprize the spectator of the action to be represented, and, so to speak, constitute itself the argument; that the co-operation of the instruments should be determined proportionately to the interest and passion of a scene, and that no sharp contrast between air and recitative should be left in the dialogue, so as not to stunt the period out of all reason, nor inappropriately interrupt the vigor and warmth of the action. I have believed, furthermore, that my greatest efforts should be reduced to seeking for a beautiful simplicity, and have avoided making a display of difficulties, to the prejudice of clearness: the discovery of a novelty has not seemed admirable in my eyes, except in so far as it was naturally suggested by the situation, or helpful to the expression: and *there is no rule of form which I have not thought best willingly to sacrifice to the effect.* These are my principles."

In 1773 Gluck went to Paris at the invitation of Marie Antoinette, who had been previously his pupil in Vienna. Here in 1774 "Iphigenie en Aulide" was given to the world. From that time dates one of the most interesting musical battles which the world has ever witnessed. Gluck declaring for "simplicity and truth" in opera, was opposed by the Italian Piccini, who clung to the old dramatic absurdities of the past generation. In "Armide," 1777, and "Iphigenie en Tauride," 1779, Gluck vanquished his opponent. Many of Gluck's theories were not new, most of the abuses which he aimed to correct had been recognized by others. But he was the first to strike a decisive blow for the freedom of the music drama. Although all his works were in a sense restricted by the classic reserve in expression, which was fitting for the setting of classic subject matter, still one cannot fail to detect an emotional freedom, which was far in advance of Gluck's period.

ILLUSTRATIONS

74249 Nightingale's Passion Song ("Hippolyte et Aricie") (Rameau)
Alma Gluck

88285 Che Faro Senza Eurydice (I Have Lost my Eurydice) ("Orfeo")* (Gluck)
Mme. Homer

89041 Duet—Su e con me vieni cara (On My Care Relying) ("Orfeo") (Gluck)
Mmes. Gadski and Homer

* Gluck was very partial to the contralto voice. Note that it is here used to portray the character of a man, Orpheus.

CHORUSES

Lift Up Your Heads (Gluck).
See, What Grace (Gluck).
The Broken Ring (Gluck).

Lesson VI

The Operas of Mozart

In Lesson XII, Course II, were studied the interesting experiences of the youthful prodigy of music, Wolfgang Amadeus Mozart (1756-1791), in the domain of purely instrumental music. His operas will now be considered.

It must be remembered that Mozart was influenced by the Italian Opera of the day, which he heard at the courts of Salzburg and Vienna. It was not until his visit to Paris in 1778 that he became acquainted with the reforms of Gluck, and learned to know the true possibilities of the music drama. Mozart's early operas before this period, are rarely given, his first great work after his return to Germany being "Idomeneo," which was produced in 1781. This opera was modeled after a French work on the same subject, but the music is, for the most part, purely Italian in form. There is one important point in this work, however, which must be noted. For the first time the chorus becomes a part of the action on the stage, and is no longer retained as a passive spectator to the scene. The orchestration of "Idomeneo" is superior to any previously found in opera.

WOLFGANG AMADEUS MOZART

Mozart's next opera, "Die Entführung aus dem Serail" ("The Elopement from the Seraglio"), was produced in 1782, and followed the old German form of his early works. With his famous

work, "Le Nozze di Figaro" ("The Marriage of Figaro,") (1786), Mozart shows his rarest dramatic genius, for this charming comedy adapts itself wonderfully to the form of opera buffa which the composer chose as the medium of expression.

In his next work, "Don Giovanni" (French "Don Juan"), which was produced in Prague in 1787, we find that the extremely complicated libretto has been so wonderfully adapted by Mozart, that "Don Giovanni" will ever be regarded as one of the few immortal musical works in the old form of opera.

Of "Così fan Tutti" (1790) and "La Clemenza di Tito" (1791) little need be said, both were hurriedly written and do not show the strength of Mozart's genius as do the works which have been mentioned.

Mozart's last opera, "Die Zauberflöte" ("The Magic Flute"), was produced a month later than "Clemenza di Tito," but was really written previously. Mozart attempted to defend the dramatic absurdities and impossibilities of "The Magic Flute," by giving the world to understand that it was full of allegorical significance in the struggle and triumph of Free Masonry. While this is not easy to credit, and the dramatic inanities of "The Magic Flute" still must be acknowledged, the fact remains that Mozart never gave any greater example of his consummate dramatic gift than in the music written for this work. As Jahn so aptly expresses it, "If in his Italian operas Mozart assimilated the traditions of a long period of development and in some sense put the finishing stroke to it, with 'Die Zauberflöte' he treads on the threshold of the future and unlocks for his countrymen the sacred treasure of national art."

ILLUSTRATIONS

88067 **Voi che sapete ("The Marriage of Figaro")** **Mme. Melba**
89015 **Duet—Là ci darem la mano ("Don Giovanni")** **Farrar and Scotti**
88026 **Batti, Batti, O Bel Masetto ("Don Giovanni")** **(Mozart)** **Marcella Sembrich**
85042 **Invocation ("The Magic Flute")** **Pol Plançon**
87510 **Duet—"Papagena, Papageno" ("The Magic Flute")** **Gadski and Goritz**

CHORUSES

I Am a Fowler, "Magic Flute" (Mozart).
The Blacksmith, "Marriage of Figaro" (Mozart).
Who Treads the Path of Duty (Mozart).

Lesson VII

Opera at the Close of the Classical Period

The Gluck traditions required that all grand operas should be written in five acts, with ballets in the second and fourth, and concerted numbers at certain definite places. Only a great genius could show his own individuality and employ such an arbitrary form.

There are but two worthy of mention as followers of Gluck, in France:

Antonio Salieri (1750-1825). Lived in Vienna during the French Revolution and was the teacher of both Beethoven and Schubert.

Étienne Henri Méhul (1763-1817). His greatest works were Biblical operas, which were original and effective.

The greatest genius of this period was Luigi Cherubini* (1760-1842), who, although a Florentine, was identified with the French School. He was the first Director of the Paris Conservatoire; and during his long life there, he saw not only the close of the classic school, the rise and development of the romantic school, but also the dawn of a modern era. In all his works the extreme formality of Cherubini's style overbalances the beauty of melody.

Closely identified with the Paris school was another Italian, Gasparo Spontini (1774-1851) whose "La Vestale" (1807) and "Ferdinand Cortez" (1809) exerted a great influence on both Meyerbeer and the early Wagner.

The most popular opera composer of the day was Gioachino Rossini (1792-1868), who established his reputation as a composer of opera seria when he wrote "Tancredi" in 1813. (This was the year Wagner and Verdi were born.) Three years later, he became known as the composer of the most popular opera

GIOACHINO ANTONIO ROSSINI

* Review the development of opera and make a strong point of the influence of the Italian School on that of France. Remind the class of the Romantic Period as studied in Lesson XIV, Course II, and the political and artistic reasons for the importance of Paris at this time.

buffa of the day, "The Barber of Seville." This work is still regarded as Rossini's greatest musical gift to the world, although "William Tell" (1829) should be ranked as Rossini's best effort in the style of the grand opera. This work is the most serious of any of Rossini's operas, and is a very remarkable musical setting of Schiller's historic tragedy. "William Tell" was written for the Paris grand opera, and one might say was the first work of that school which exerted such a great influence up to the time of Wagner. Rossini's particular characteristic was his love of vocal display, in the old coloratura singing, and we find him openly practising all the abuses against which Gluck had rebelled. Even his recitatives were full of trills, roulades, and vocal embellishments, and although he withdrew from the singers their absurd right to improvise a cadence during the singing of an aria, he amply compensated them by the florid cadenzas he himself provided.

In considering Beethoven (1770-1827) in relation to the development of the music drama, it must be remembered that Beethoven lived at a period when superficial display, especially as manifested at the Court of Vienna, brought little or no realization of the true artistic worth of any art. It was easier for Beethoven's true greatness to stand revealed in the purely instrumental forms, for there was practically no standard for comparison, while in the opera, the Viennese public had become familiar with the saccharine sweetness of the Italian School, and refused to accept any dramatic work which did not consider the singer of greater importance than the music or the story.

Beethoven made but one attempt at dramatic composition, choosing for his subject an old Spanish tale, which had been popular in France, and which was known as "Leonore."* This work appeared first in Vienna in 1805 during the French occupation. It was hardly an auspicious time for the presentation of a work, in which "simplicity and truth" were once more acknowledged as "the sole principles of art." "Leonore" was a failure and was withdrawn after but three performances. The following year the work was rewritten with a new overture and presented twice. In 1814 Beethoven again re-wrote the work and under the title of "Fidelio" it was received with moderate success. "Fidelio" was the second opera after "Magic Flute" to be written in the form of the "Singspiel," that is, with

* Beethoven wrote three "Leonore" overtures and one "Fidelio" overture. The greatest is the "Leonore No. 3," which was written for the second performance of the opera in 1806.

spoken dialogue. Although the work was not accepted by the music-lovers of Beethoven's day, "Fidelio" is without question the greatest German opera from Mozart to von Weber. But it is in the music alone that "Fidelio" is great, for the libretto is weak; therefore the opera is not a perfect type of music drama, as no unity between music and poetry can exist. The true dramatic greatness of "Fidelio" is felt in the second overture written for the work, which is known as "Leonore No. 3."

ILLUSTRATIONS

55075 Guide Thou My Steps ("Les Deux Journées) (Cherubini) Reinald Werrenrath
88097 Una voce poco fa ("Barber of Seville") (Rossini) Mme. Sembrich
88391 Largo al factotum ("Barber of Seville") (Rossini) Titta Ruffo
35576 Chorus of Prisoners ("Fidelio") Victor Male Chorus

CHORUSES

The Gypsies' Song (Beethoven).
Serenade from "Fidelio."
Morning Hymn (Beethoven).
The Heavens Resound (Beethoven).
Inflammatus, "Stabat Mater" (Rossini).
Hark, Hear the Drums Beat, "The Barber of Seville" (Rossini).
Swiss Battle Song, "William Tell" (Rossini).

Lesson VIII

German Romantic Opera

The true founder of the German Romantic Opera was Carl Maria von Weber (1786-1826), who, in "Der Freischütz," gave the German people their first national opera. This work, produced in 1821, in Berlin, is based on a German folk-tale; German folk-music was used by von Weber throughout the work, which was sung in the German tongue, by German singers.

Von Weber's musical education was pursued in Vienna under Michael Haydn and the great Abbe Vogler, who, it is said, first called his pupil's attention to the possibilities of German folk-music. Von

Weber's early operas were not successful, but with "Der Freischütz"* (1821) he became the acknowledged leader of German romanticism. In "Euryanthe" (1823), his next work, he was not as fortunate, for the libretto by Wilhelmina von Chezy, is as absurd as the text she prepared for Schubert's "Rosamunde."† Von Weber's last work was "Oberon," produced in England in 1826, shortly before the death of the composer. With "Oberon" von Weber opened up the realms of fairyland, and made possible the later musical pictures of gnomes and elves.

The romantic opera of von Weber is the connecting link between the old "Singspiel" and the German music drama of Wagner. As it was a union of the supernatural with everyday events, it was drawn from modern folk life as well as from mediæval legend. It thus combined the national, the comic, and the realistic, with the purely imaginative.

STATUE OF VON WEBER IN DRESDEN

The two great contemporaries of von Weber in Germany were Spohr and Marschner.

Ludwig Spohr (1784-1859) was a great violinist as well as opera composer. It was his misfortune that his works were so overshadowed by von Weber's greater genius, that Spohr was not given the credit due him for his excellent operas of "Faust" (1818) and "Jessonda" (1823). Spohr's most remarkable work was done in the writing of his overtures and the masterly accompaniments to his arias. He possessed imagination but not sufficient freedom of expression, to make any advance from the old set forms of opera.

*The legend of "Der Freischütz," the redeeming love of woman, is fundamentally the same as "Don Juan," "Manfred," "Faust."

†Schubert also wrote a number of works in the form of the "Singspiel," but in none scored a success.

Heinrich Marschner (1795-1861) was a genius more nearly resembling von Weber, for he possessed a skill in depicting folk simplicity, as well as the weird and supernatural. His dramatic judgment was always sound and his orchestral resources were remarkable. His greatest works were "Der Vampyr" (1828) and "Hans Heiling" (1833), operas which are still very popular on the German stage.

Although not an opera, Mendelssohn's (1809-1847) "A Midsummer-Night's Dream" (1841) is classed with the German romantic dramatic school. (The overture was written in 1826.) This setting for Shakespeare's fairy comedy reflects the dramatic situations of the play far better than many operas do. Mendelssohn, in his early life, attempted opera writing, but his one work, "Die Hochzeit des Camancho" (1825), was not successful.

Robert Schumann (1810-1856) also made one operatic attempt, "Genoveva" (1850). This work was never successful. Schumann's musical settings for the dramatic works, Byron's "Manfred" and Goethe's "Faust," are still presented in the theatre.

Many composers of popular light operas were found in Germany during the middle of the nineteenth century. (See Lesson XVII, Course IV.)

ILLUSTRATIONS

62636 { **Overture ("Der Freischütz") (von Weber) La Scala Orchestra**
Prayer of Agatha ("Der Freischütz") (von Weber) Emilia Corsi

45078 { **Durch die Wälder (Through the Forest) ("Der Freischütz") (von Weber) Karl Jörn**
Jetzt is Wohl ihr Fenster offen ("Der Freischütz") (von Weber) Karl Jörn

35166 Overture ("Oberon") (von Weber) Pryor's Band

55060 You Spotted Snakes ("Midsummer-Night's Dream") (Mendelssohn) Victor Women's Chorus

35625 Overture ("Midsummer-Night's Dream") Victor Concert Orchestra

CHORUSES

Hunting Song, "Freischütz" (von Weber).
Boat Song, "Oberon" (von Weber).

HYMNS

Seymour (von Weber).
My Jesus, As Thou Wilt (von Weber).
Come, Ye Disconsolate (von Weber).

Lesson IX

The Oratorio from Handel to Mendelssohn

At the time of Haydn and Mozart the interest in opera, reawakened by Gluck's endeavors, had spread through Italy, France and England, while the new instrumental forms which Haydn crystallized, were occupying the attention of the musical minds of Germany and Austria. Haydn's greatest works were his quartets and symphonies. He left a number of operas which are obsolete, a few simple songs, and a number of masses, still sung in the Roman Catholic Church. His greatest vocal efforts were his two oratorios, "The Creation" and "The Seasons." These were written late in Haydn's career, after his visits to England, and reflect decidedly the influence of Handel. Haydn's use of the instruments in these works is remarkable. His choruses are most effective, and still remain a valuable part of choral literature.

Mozart wrote in all forms, and his masses, which are in the same style as his operas, are very popular in the Roman Catholic Church. His last great work was in the form of a mass, which is considered his greatest choral composition. Mozart left fifteen masses, four litanies, a Magnificat, a Te Deum, a De Profundis, and many other shorter works for the church service. A Passion cantata, and three other works in the form of the cantata (two of these on Masonic subjects) complete his list of choral compositions.

Beethoven left one remarkable oratorio called "The Mount of Olives," but this work and his "Missa Solennis in D" are both concert works rather than compositions for church service. Beethoven's greatest writing for the chorus is found in the Finale of the "Ninth Symphony."

Late in life Cherubini turned his attention to religious music, to which his style of composition was well adapted. His sacred works include his celebrated Messe Mort (Mass in C Minor), which was performed on the anniversary of the death of Louis XVI (1817). Cherubini exerted a great influence in bringing about a reform in the church music of his time.

Schubert left six masses, an oratorio, "Lazarus," two Stabat Maters and many short choruses for the church service. Schubert's religious compositions are rarely given.

One of the greatest influences in the rise of the romantic school in Germany, was the discovery of the Bach manuscripts in Leipsic in 1828. The Bach Society, of which Schumann and Mendelssohn were early members, gave to the world the greatest works of Bach, many of which had remained in oblivion since the time of their composer. The interest in the production of Bach's "St. Matthew's Passion," in 1828, led Mendelssohn to seriously study Bach's great sacred works. The popularity of the gifted young German composer and conductor spread through Europe to England, and during his visits to London Mendelssohn became imbued with a love for Handel's oratorios, which had been, for a hundred years, the favorite concert works of England. It is but natural that in his oratorios, Mendelssohn should have combined his enthusiasm for both Handel and Bach. In his chorales and contrapuntal choruses, the spirit of Bach is reflected, while in the general form of oratorio for concert production, the genius of Handel is openly copied by Mendelssohn in both "St. Paul" and "Elijah." In "The Hymn of Praise," Mendelssohn follows the ideas of Beethoven's choral Finale of the Ninth Symphony. Mendelssohn shows his own individuality in the characterization of his orchestration, and in his fluent melodic solo numbers. No other such oratorios have been given to the world since Handel.

Schumann wrote no oratorios, but left several masses which are, however, rarely given. His best choral work, "Paradise and the Peri," is a cantata.

In the French romantic school Berlioz was constantly using the forces of a chorus in connection with his orchestral works. His masses are still used, but his oratorio, "The Infancy of Christ," has been rarely heard outside of France.

Franz Liszt left many sacred compositions, the greatest being the "Graner" and "Hungarian Coronation" masses and the two oratorios, "The Legend of the Holy Elizabeth" and "Christus." These are strong dramatic works which are supported by the highly-colored orchestrations of this gifted composer.

Several of the grand opera writers left oratorios, masses and so-called religious works, although they hardly are to be distinguished from their operas in character. Of these the most notable example is Rossini's "Stabat Mater," which is a setting of the most sacred text of the church service, to music of the same character which Rossini would have used for any of his operas.

ILLUSTRATIONS

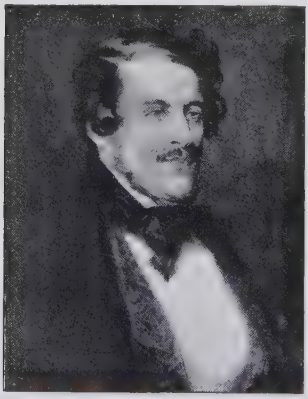
60055	With Verdure Clad ("The Creation") (Haydn)	Lucy Marsh
31589	Gloria—"Twelfth Mass" (Mozart)	Lyric Quartet
55075	Requiem Aeternam (From Mass in C Minor) (Cherubini)	Victor Oratorio Chorus
88191	But the Lord is Mindful of His Own—"St. Paul" (Mendelssohn)	Mme. Schumann-Heink
74088	If With All Your Hearts—"Elijah" (Mendelssohn)	Evan Williams
74380	It is Enough—"Elijah" (Mendelssohn)	Clarence Whitehill
88460	Cujus Animam—"Stabat Mater" (Rossini)	Enrico Caruso
88380	Quis est Homo—"Stabat Mater" (Rossini)	Mmes. Gluck and Homer

CHORUSES

Baal, We Cry to Thee, "Elijah" (Mendelssohn).
How Lovely Are the Messengers, "St. Paul" (Mendelssohn).
Lord God of Abraham, "Elijah" (Mendelssohn).
He, Watching Over Israel, "Elijah" (Mendelssohn).
Lift Thine Eyes, "Elijah" (Mendelssohn).

Lesson X

The French Grand Opera—I. Donizetti and Bellini



GAETANO DONIZETTI

With the rise of romanticism in France, there appeared but one great genius, who was a native Frenchman, Hector Berlioz (1803-1869). Berlioz exerted his greatest influence over the instrumental school; and, although he wrote several operas, they were entirely overshadowed by the popularity of his Italian rivals.

The early days of the Empire under Louis Philippe, and the establishment of the French grand opera, attracted once more to the French court all the greatest opera composers of the world. The influence of the Revolution had left a marked impression on the public taste of the Parisians of this period. The writings of the great Balzac, Dumas, and Hugo, had taught the French people to look for realism and horror in all phases of art; no dramatic work which was not spectacular in character could hope for a success in Paris at this time.

The French grand opera as the French form of opera seria of this period was called, is frequently designated as "Historical Opera," because the subject matter chosen was almost always based on an actual historical incident. In this form, two followers of the Italian Rossini, excelled; they soon became the most popular leaders of the French grand opera school. These Italians lived in Paris during this period. They were:

Gaetano Donizetti (1797-1848) and Vincenzo Bellini (1801-1835).

Although neither of these composers possessed the vigor and strength of Rossini, they were more refined and cultured in their style.

Donizetti possessed a real gift for dramatic intensity and was a man of broad culture, whose powerful works in both the opera seria and opera buffa manner, still retain a popular place in operatic repertoire. "Lucrezia Borgia" (1834), based on Victor Hugo's historical novel; and "Lucia di Lammermoor" (1835), based on Sir Walter Scott's novel, "The Bride of Lammermoor," are the best examples of the former type; while "Elisir d'Amore" (1837), "La Fille du Régiment" (1840) and "Don Pasquale" (1843) are types of opera buffa well worthy to rank with the "Barber of Seville."

VINCENZO BELLINI

"Lucrezia Borgia" (1833), "La Favorita" (1840), "Linda di Chamounix" (1842) were successful when produced, but are rarely heard in the opera houses of to-day. Occasionally coloratura airs from these operas appear on concert programs.

Bellini possessed a more delicate poetic gift of melody, than did Donizetti. He wrote only in the style of opera seria; his best works being, "La Sonnambula" (1831), "Norma" (1831) and "Puritani" (1834). These works still hold the stage; but it is principally because they give to the coloratura singer such wonderful opportunities for vocal display. Bellini made no pretenses as a great dramatic composer. He relied on the grace, elegance and charm of his melodies. His scores show him deficient in harmony and orchestration, but in sensuous melody he surpassed the greatness of Rossini.

The Romantic movement as exemplified by von Weber, was carried into the French school by Louis Joseph Hérold (1791-1843). In his early life a follower of Adam and Méhul, Hérold acknowledges his allegiance to von Weber in his greatest work, "Zampa" (1831).

Another name to be remembered in this period is that of Jacques Halévy (1799-1862), also a native Frenchman, whose greatest work was "La Juive" (1835).

ILLUSTRATIONS

88104 Casta Diva (Queen of Heaven) ("Norma") (Bellini)
Mme. Sembrich

62642 Ah! fosco ciel (When Daylight's Going) ("La Sonnambula") (Bellini)
La Scala Chorus

88188 Brindisi ("Lucrezia Borgia") (Donizetti) Mme. Schumann-Heink

88299 Mad Scene ("Lucia di Lammermoor") (Donizetti)
Mme. Tetrazzini

96200 Sextette ("Lucia di Lammermoor") (Donizetti)
Sembrich, Severina, Caruso, Scotti, Journet and Daddi

CHORUSES

Soprano solo, Act I—Tyrolese, Act II, "Daughter of the Regiment" (Donizetti).

O, Italia, Italia Beloved, "Lucrezia Borgia" (Donizetti).

Chorus from Finale, "Lucia di Lammermoor" (Donizetti).

When Daylight's Going, "La Sonnambula" (Bellini).

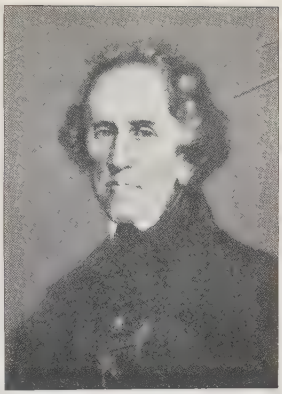
Hear Me, Norma! "Norma" (Bellini).

Lesson XI

The French Grand Opera—II. Meyerbeer

In the study of the opera the principal names connected with the French school have been men from either Italy or Germany. The dominating personality of the French grand opera of the nineteenth century was Giacomo Meyerbeer (1791-1864). The son of a Jewish banker of Berlin, Jacob Liebmann Beer began his musical studies as pianist, and achieved some small success on the concert stage. His aspirations lay, however, toward the broader field of opera, and failing to meet success by his efforts in Germany, he went to Italy, where, through the

influence of Rossini, several of his smaller works were produced. Changing his name to an Italian version, he became Giacomo Meyerbeer, and entered the operatic arena of Paris in 1826.



GIACOMO MEYERBEER

Meyerbeer's chief talent lay in his wonderful ability to adapt himself to all styles. Realizing that the French public of the day wished to be startled and amazed by spectacular opera, he set himself to work to provide for them exactly what they desired. Riemann says, "In his combination of German harmony, Italian melody and French rhythm, Meyerbeer stands alone." To these attributes the composer added a dramatic power and a sensational display, either in the use of solo voices, chorus or orchestra; the result being a dazzling, spectacular melodrama, which has influenced many composers of the modern school.

Meyerbeer's first work to attract universal attention was "Robert Le Diable" (1831), which was an immense success, and which paved the way for other triumphs. "Les Huguenots" (1836) is considered his masterpiece. This setting of the war between the Catholics and Huguenots, ending in the great Massacre of St. Bartholomew, is absurd from a dramatic point of view, but it gives a great opportunity for vocal display and shows the superficial splendor of Meyerbeer at his best.*

In "Le Prophète" (1849) Meyerbeer carries his spectacular form to a still greater extreme. Many effects which might have dramatic significance are entirely lost on the overcrowded stage. "L'Africaine" occupied him during the last years of his life, although not produced until a year after his death. This work is considered by musicians to be Meyerbeer's most serious composition, but it has never achieved the popularity of "Les Huguenots." Meyerbeer also wrote in the style of the Opera Comique, his best works in this form being "L'Étoile du Nord" and "Dinorah."

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* Review the period of the Huguenots. Claude Goudimel, the Netherland master, who founded the great choral school of Rome (see Lesson VII, Course II), was killed in this massacre. Recall the influence of the Italian Medici family in France. Catherine de Medici was Queen of France at the time of the massacre which she is said to have instigated. Maria de Medici in 1600 married the French King, Henry IV, and it was for their nuptial festivities that the first music drama, "Eurydice," was written.

Streatfeild says "Meyerbeer was extravagantly praised during his lifetime; he is now as bitterly decried. The truth seems to lie between the two extremes. His influence on modern opera has been extensive. He was the true founder of melo-dramatic opera."

ILLUSTRATIONS

88210 Romanza—Fairer than the Lily ("Les Huguenots") (Meyerbeer)
Enrico Caruso

85107 Nobil signori salute ("Les Huguenots") (Meyerbeer)
Mme. Homer

88187 Ah, mon fils ("Le Prophète") (Meyerbeer)
Mme. Schumann-Heink

74275 Benediction of the Swords ("Les Huguenots") (Meyerbeer)
Marcel Journet and Metropolitan Opera Chorus

CHORUSES

List the Trumpets' Thrilling Sound, "Huguenots" (Meyerbeer).

Thy Flow'ry Banks (O, Maiden Fair), "Huguenots" (Meyerbeer).

Lesson XII

The Early Wagner

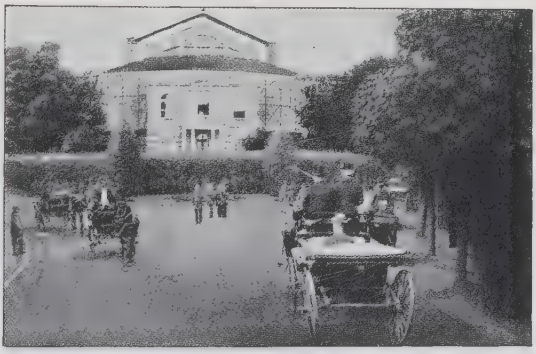
"WAHNFRIED," WAGNER'S HOME IN BAYREUTH

In the year 1813, Jean Paul Richter, the great poet of the Romanticists, wrote, "Hitherto Apollo has distributed his poetic gifts with his right hand, his musical gifts with his left hand, to two men so remotely apart, that the world is still waiting the advent of a genius, who shall create a genuine music drama by writing both the words and the music." That very year there was born in Leipsic the man whose life and works were to be the fulfillment of that prophecy—Wilhelm

Richard Wagner* (1813-1883). Wagner's youth was spent in Leipsic and Dresden, where he was strongly influenced by the operas of Carl Maria von Weber, the symphonies of Beethoven, and the dramas of Shakespeare.† Wagner's works must be divided into three periods:

Early Operas	"Die Feen," 1833.	Influence of Weber and Marschner.
	"Das Liebesverbot," 1834.	
	"Rienzi," 1842.—Influence of French Grand Opera.	
Transitional Period	"Der Fliegende Holländer," 1844.	
	"Tannhäuser," 1845.	
	"Lohengrin," 1850.	
Music Drama	"Der Ring des Nibelungen," 1876.	
	"Tristan and Isolde," 1865.	
	"Die Meistersinger von Nürnberg," 1868.	
	"Parsifal," 1882.	

Like Bach and Beethoven, Wagner is an epoch-maker; not only did he bring the forms known at his time to their culmination, but he pointed the way toward the future of the music drama. We must first clearly understand what are the striking features of Wagner's "Music of the Future."



THE WAGNER THEATRE, BAYREUTH

First.—The return to the first principle of "the Camerata," that music, drama (or story), and interpretation should be equally important. To do this Wagner found it was necessary to abolish old forms, and also to seek new inspiration from legendary sources for dramatic material. Wagner therefore wrote all his own librettos, using the myths and legends of mediæval days.

Second.—Leit motif—or use of guiding theme. This idea was not original with Wagner, although he was the first to use it consistently, to

* Review Lesson XIX, Course II.

† Review (Lesson IV, Course II) the Minnesingers and point out how they influenced Wagner, and how he immortalized their works.

depict not only the personality of his characters, but also inanimate objects, thoughts and ideas, as well. To employ the "leit motif" correctly, Wagner disregarded all the old forms of *recitatives* and *arias,* the regulation *duet* and *concerted finale;* but by blending his motifs into a polyphonic whole he produced a continuous web of melody.

Third.—Characteristic instrumentation; the use of certain instruments in the delineation of the character. With Wagner the orchestra is no longer merely an accompaniment, but a vital force in portraying the persons of the drama.

Fourth.—Making the audience "a part of the being." Wagner felt that the audience should share in the unfolding of the dramatic plot, and he therefore employed a means, which, although not new, was carried to its perfection by his great genius. This was to employ the characteristic instrumentation and motives to aid the listener in comprehending the situation, even before the actors on the stage realized it themselves. For example; in Lohengrin's "Narrative"; by the constant use of the "Grail" motive and the characteristic use of the "strings," Wagner tells his audience that Lohengrin is a knight of the Holy Grail, long before the hero so announces himself by words.

DECORATION IN MINSTRELS' HALL, WARTBURG CASTLE, SHOWING THE ANNUAL CONTEST OF THE MINNESINGERS

Fifth.—The use of preludes in place of overtures. Wagner departed from the old form of overture and gave to his introductions the title of "Prelude." This symphonic orchestral composition served as a preparation for the dramatic action which was to follow. Each act had its own prelude.

Wagner's earliest ambition in the writing of "Rienzi" had been to outdo in splendor the magnificence of the French grand opera school. When this work was produced in 1842 in Dresden, Wagner was declared to be the equal, if not the superior, of Bellini, Donizetti and Meyerbeer. But he had realized the dramatic absurdities of this style while writing "Rienzi," and in "The Flying Dutchman" he began the development of his theories, as to the possibilities of the future music drama. Many of his ideas were looked upon askance by the greatest musicians of the time, but there was still much in "The Flying Dutchman" which they could commend. With the appearance of "Tannhäuser," however, Wagner was openly declared a madman. Even Robert Schumann wrote that there was not a moment of melody in the entire work: it is a pleasure to record that Schumann later proclaimed "Tannhäuser" to be the greatest work of the modern epoch.

ILLUSTRATIONS

35387	**Overture ("Rienzi")**	**Pryor's Band**
31787	**Overture ("The Flying Dutchman")**	**Pryor's Band**
88116	**Senta's Ballad ("The Flying Dutchman")**	**Mme. Gadski**
88057	**Oh! Hall of Song ("Tannhäuser")**	**Mme. Gadski**
88154	**The Evening Star ("Tannhäuser")**	**Emilio de Gogorza**
68352	**Pilgrims' Chorus ("Tannhäuser")**	**Nebe Male Quartett**

CHORUSES

Spinning Chorus, "The Flying Dutchman" (Wagner).
Hail, Bright Abode, "Tannhäuser" (Wagner).
Pilgrims' Chorus, "Tannhäuser" (Wagner).
O Thou Sublime Sweet Evening Star, "Tannhäuser" (Wagner).

Lesson XIII

Lohengrin

The production of "Lohengrin" in 1850 was, in reality, the turning point of Wagner's life. When he left Germany in 1849 a political exile, Wagner stopped in Weimar, to visit his friend Franz Liszt;

OPERA HOUSE IN WEIMAR, WHERE "LOHENGRIN" WAS PRODUCED

there he heard Liszt conducting a performance of "Tannhäuser." When he reached Switzerland, Wagner wrote a letter to his friend, in which he said: "What I felt in writing my 'Tannhäuser,' you seem to feel in making it sound. I am sending you the score of my 'Lohengrin';* write me exactly what you think of it." To this, Liszt replied: "Like the pious priest, who underlined every word of 'The Imitation of Christ,' I should like to underline your 'Lohengrin,' note by note. It shall be given the greatest performance, which has ever been heard in Germany, for I shall produce it for the Goethe Centennial." And so it happened, that the first great German music drama was presented at Weimar, August 28, 1850, to an audience of the greatest men of Europe, who had gathered to do homage to Germany's great poet-dramatist. From that day, Wagner's genius was recognized, and the new form was acknowledged to be, "The Music of the Future." In "Lohengrin" Wagner for the first time uses his theory of characteristic instrumentation; he here changes the overture to a prelude, or Vorspiel, giving each act its own introduction; he elaborates the use of the leit motif; and carries out his theory of making "the audience a part of the being."

ILLUSTRATIONS

31779	**Prelude ("Lohengrin")**	**La Scala Orchestra**
88038	**Elsa's Dream ("Lohengrin")**	**Mme. Gadski**
64013	**King Henry's Prayer ("Lohengrin")**	**Marcel Journet**
62693	**Prelude—Third Act ("Lohengrin")**	**La Scala Orchestra**
35494	**Bridal Chorus ("Lohengrin")**	**Victor Opera Chorus**
76026	**Lohengrin's Narrative ("Lohengrin")**	**Herman Jadlowker**

CHORUS

Bridal Chorus, "Lohengrin" (Wagner).
The Swan ("Lohengrin") (Wagner).

* Wagner here uses a historical episode from the life of King Henry the Fowler. The scene is laid in the old part of Antwerp, on the shores of the river Scheldt. The story follows the legend of Wolfram von Eschenbach, the Minnesinger. It is the same legend Wagner later employed in "Parsifal."

Lesson XIV

The Ring of the Nibelungen

The greatest work of Richard Wagner was the famous Tetralogy, "Der Ring des Nibelungen" (The Ring of the Nibelungen), which consists of four music dramas:

"Das Rheingold" (The Rhinegold—Prelude of Trilogy).

"Die Walküre" (The Valkyrie).

"Siegfried" (Siegfried).

"Die Götterdämmerung" (The Twilight of the Gods).

It was Wagner's original idea to use the legends of the Norse, known as the "Volsung Sagas," in one great music drama to be called "Siegfried, the Hero." Finding it necessary to tell of Siegfried's youth, he prefixed this, with a work entitled "Siegfried," then told of Siegfried's parentage in "The Valkyrie," and prefaced the whole, by the story of the stealth of the gold, and the curse which rested upon it; with the preliminary drama of "Rhinegold." He then began to work out his gigantic musical plan, and after many years, the greatest operatic work ever written, was finally presented to the world. Wagner has used all the legendary stories to be found in the

AFTER THE PAINTING BY HEINRICH

SIEGFRIED'S DEATH MARCH

Norse sagas and eddas, as well as the Teutonic versions of the story with which he became acquainted through his study of the Minnesinger Knights. These stories he has changed, blended and developed into a perfectly coherent whole, making the poem of "The Ring of the Nibelungen" a work which would merit the attention of the world if it was without a musical setting. In this music, Wagner has developed the idea of the "leit motif" to its fullest extent.* Not alone content to have character motives, we find each inanimate object becomes a vital living force in the music, while thoughts and ideas, as they develop in the hearts and minds of the characters, assume great significance. For example, the crafty Alberich, whose lust for gold, causes him to steal the treasure from the Rhine maidens, curses the gold, when it is taken from him by Wotan. Henceforth that curse rests upon the gold and pursues us in the music until it causes the downfall of the gods in the finale of the tragedy.

Take the theme of the Rhine as heard in the prelude to "The Rhinegold," describing the depth and power of the mighty river; it depicts the mystery of wisdom when it appears later in the same opera, to accompany Erda, as she warns Wotan to give up the gold; then changed, it appears again in Erda's theme when she gives her final warning to Wotan in "Siegfried"; it returns in "The Twilight of the Gods," first in the scene between Siegfried and the Rhine daughters, then in the death march, and last in the finale. Note the development of the characters themselves; the change in Brunnhilde from the warlike maiden to the suppliant daughter of Wotan in "Valkyrie"; the awakening of her love for Siegfried in "Siegfried." In "The Twilight of the Gods" we see her first as Siegfried's loving wife; then as the outcast from Walhalla; next the outraged wife of Gunther; then as the avenger of her disgrace, in the plotting against Siegfried; and finally as the self-sacrificing redeemer of the world from the curse on the gold in the immolation scene.

ILLUSTRATIONS

88092	**Erda's Warning ("The Rhinegold")**	**Mme. Schumann-Heink**
88276	**Siegmund's Love Song ("Valkyrie")**	**Riccardo Martin**
62693	**Ride of Valkyries ("Valkyrie")**	**La Scala Orchestra**
87002	**Ho-yo-to-ho—Brunnhilde's War Cry ("Valkyrie")**	**Mme. Gadski**
64278	**Wotan's Farewell—Part I**	**Clarence Whitehill**
74305	**Wotan's Farewell—Part II ("Valkyrie")**	**Clarence Whitehill**
35369	**Siegfried's Death March ("Twilight of the Gods")**	**Vessella's Band**

*For a perfect understanding of the dramatic significance of Wagner's music, one must be thoroughly conversant with the legend and story of "The Ring."

CHORUSES

Continue the study of choruses in Lessons XIII and XIV.

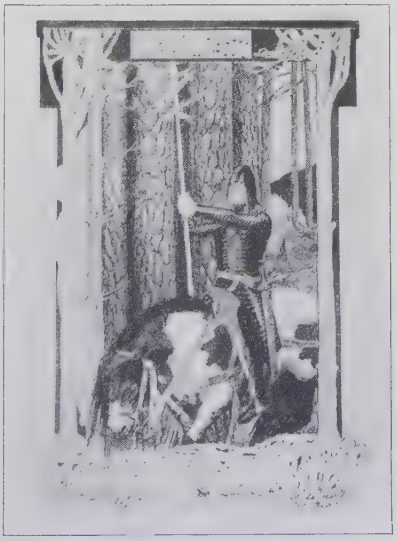
Lesson XV

The Late Wagner

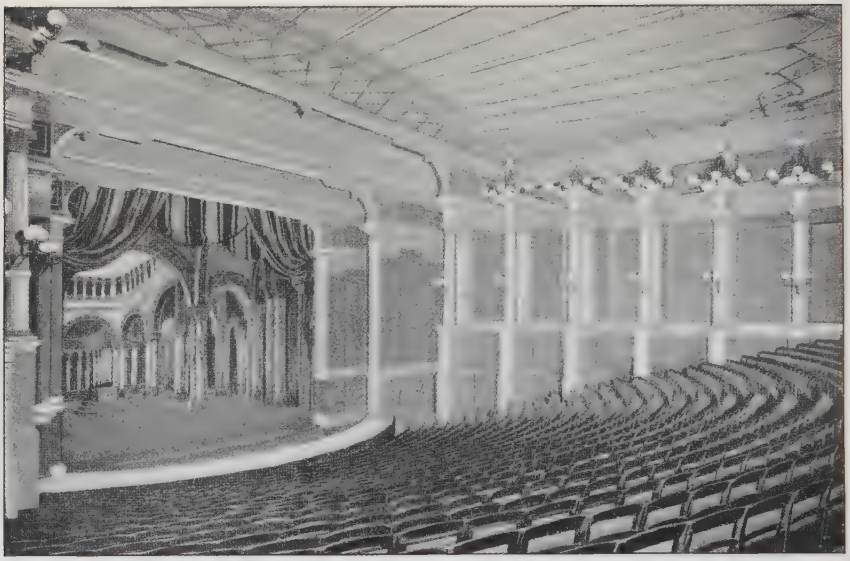
Wagner's three greatest individual music dramas are "Tristan and Isolde," "Die Meistersinger," and "Parsifal," and with these works (which were all written or sketched while he was in exile) the most remarkable point to notice is that each work has its own characteristic atmosphere. The tragic passion of "Tristan and Isolde" creates a very different effect from the jovial gaiety of the folk life as reflected in "Die Meistersinger," while the spirit of religious mysticism of "Parsifal" is again distinct. The characters are drawn with marvelous skill, and the use of the orchestra is still more remarkable.

"Tristan and Isolde" (1865) is one of the greatest musical love tragedies of the world. Wagner used the Teutonic version of this old Celtic legend, as it was given to Germany by Gottfried von Strassburg. We find the same legend in France, Ireland and England, but Wagner has given us in his music drama all the legends woven into a most beautiful and complete whole. By many authorities "Tristan and Isolde" is considered the most perfect example of the Wagner music drama.

In "Die Meistersinger," which is Wagner's one music comedy, we find an entirely new phase of Wagnerism. This work, which was written as a satire on Wagner's critics, returns to the old form of opera, with concerted numbers, etc., but all are made to combine with the dramatic action, so that the work is not only a perfect opera, but a complete music



PARSIFAL IN SEARCH OF THE GRAIL



INTERIOR OF WAGNER THEATRE AT BAYREUTH

drama as well. Wagner's marvelous science of blending his orchestra and voices into a perfect contrapuntal polyphony is here carried to its zenith.

It was Wagner's original idea in writing his drama of "Parsifal" that it should never be given outside of the ideal Festival playhouse of Bayreuth, for the composer rightly felt that the proper religious atmosphere, necessary to make his audience "a part of the being" of this work, could only be found among ideal surroundings far apart from everyday reality.* In 1903 the work was produced in New York. The European copyright on the work expired in 1913, and "Parsifal" is now in the repertoire of all the great opera houses of the world.

ILLUSTRATIONS†

68210	**Prelude ("Tristan und Isolde")**	**La Scala Orchestra**
88058	**Isolde's Liebestod**	**Johanna Gadski**
70080	**Prize Song ("Die Meistersinger")**	**Lambert Murphy**

* It is the surroundings in the little town of Bayreuth which makes the performances there so ideal, just as the Passion Play of Oberammergau would be impossible in a large city.

† The stories of these works must be familiar, so that the difference in the musical atmosphere, with which Wagner has surrounded each of these dramas will be clearly understood.

55061	Good Friday Spell ("Parsifal")	Karl Jörn and Jean Müller
74406	Amfortas' Prayer ("Parsifal")	Clarence Whitehill
31735	Procession of the Knights ("Parsifal")	Pryor's Band

CHORUSES

Choruses in Lesson XIII suggested.

Lesson XVI

The Rise of National Opera

The rise of national opera is contemporaneous with the founding of the national schools of music in Russia, Scandinavia and Bohemia, in the middle of the nineteenth century. The Slavic nations have been those most interested in the development of opera. We find practically no operatic school in Scandinavia.* In Russia a love for the opera has always been very strong, and Italian and French opera companies were ever popular. The first distinctly Russian opera was written by Michael Glinka (1803-1857), who, by his great work, "A Life for the Czar," laid the foundation of Russian national music. In this opera we find a splendid portrayal of both nationality and patriotism, although it follows the general plan of Italian opera. Glinka's second opera, "Russlan and Ludmilla," although lacking in the strong national feeling of his first, is, nevertheless, a much greater dramatic work; neither of Glinka's operas has ever won success outside of his native land.

MODEST MOUSSORGSKY

The greatest Russian opera is "Boris Godounow" (1874), a remarkable work by Moussorgsky, in which the true strength of the Russian music drama stands revealed. This opera has met with phenomenal success in London and New York.

Owing to the universal popularity of Tschaikowsky, several of his operas have been heard in Europe and America. Of these the greatest is undoubtedly "Eugène Onègin (1879), although "Pique Dame" (1890) is also worthy of mention. Tschaikowsky favored the Italian school, and his operas show

* In May, 1914, the first opera by Christian Sinding, "The Holy Mountain," was produced in Dessau. This work is not Scandinavian in either subject or musical treatment.

his love of the lyric stage, as portrayed by Mozart. Strangely enough the great dramatic strength of Tschaikowsky, felt in his orchestral works, is utterly lacking in his work for the stage.

The ballet has always been a popular feature of the Russian opera. Many of the greatest Russian composers have employed this form. Rimsky-Korsakow, Tschaikowsky and Glazounow have written many popular and charming ballets.

FRIEDRICH SMETANA

The Bohemian school has developed a more national form of operatic expression, for the masters of this school have been chiefly inspired by the old German form of "Singspiel." Smetana laid the foundation of Bohemia's national school of music with "The Bartered Bride" ("Prodana Nevesta"), which is the only one of Smetana's eight operas which has achieved popularity outside of Bohemia. Here Smetana uses a Bohemian story with a Bohemian musical setting and Bohemian dances, written in a form which also reflects the national characteristics of the Bohemian people.

Dvořák, although possessed of greater talent than his master, seems to have had little success in operatic work. His operas follow the style of Smetana closely, but do not show the great genius of their composer, as do his orchestral works. They are given but rarely outside of Bohemia.

ILLUSTRATIONS

35148 **Overture ("The Bartered Bride") (Smetana)** **Pryor's Band**

88519 **Lieblicher Mond (Oh Lovely Moon) ("Rusalka") (Dvořák)** **Mme. Destinn**

61136 **Duet ("Pique Dame") (Tschaikowsky)** **Mmes. Michailowa and Tugarinoff**

64209 **Song of the Shepherd Lehl (Ballet "The Snow Maiden") (Rimsky-Korsakow)** **Alma Gluck**

76031 **Finale—Act III ("Boris Godounow")** **Ober and Althouse**

CHORUSES

It is suggested that the choral work for the remainder of this year be devoted to one of the cantatas or operettas listed in Course III, page 143.

Lesson XVII

Light Opera in Nineteenth Century

In the seventeenth century opera was divided by Marc Antonio Cesti, of the Venetian school, into opera seria and opera buffa; the latter being the name given to opera in which the story is of humorous character. The dialogue is in musical recitative. In France the form was known as opera comique, the recitative being spoken. Any work in which spoken dialogue occurred came under this general classification, whether the piece was of a humorous or tragic character.*

SIR ARTHUR SULLIVAN

In Germany the term "Singspiel" was given to this form. These early German works were almost always settings of popular German folk tales.

In all of the opera schools there were many works of a lighter calibre than those we have previously considered, and these operas are generally termed "Light Opera" or "Operetta."

This form has been very popular in England, largely owing to the works of Sir Arthur Sullivan (1842-1900) and W. S. Gilbert, his librettist. Their comic operas are original, entertaining and musical and well deserve their great popularity.

The greatest composers who wrote in light opera form are:

GERMANY:

Gustav Lortzing (1801–1851) ..... "Czar and Carpenter," (1839). "Undine," (1845).

Otto Nicolai (1810–1849) ... "Merry Wives of Windsor" (1849).

Friedrich von Flotow (1812–1883) ..... "Martha," (1847).

Franz von Suppé (1820–1893) ..... "Fatinitza," (1876). "Boccaccio," (1879).

Johann Strauss (1825–1899) ..... "Die Fledermaus," (1872). "The Merry War," (1887). "The Gypsy Baron," (1883).

* In France "Opera Bouffe" is also found. This is of a lighter, more humorous character, similar to the modern comic opera in America.

FRANCE:

Robert Planquette (1850–—) ..... "Chimes of Normandy," (1877).

Jacques Offenbach (1819–1880) ..... "Tales of Hoffman," (1881).

ENGLAND.

Michael Balfe (1808–1870) .. "The Bohemian Girl," (1843).

William Vincent Wallace... (1814–1865) "Maritana" (1845).

Sir Arthur Sullivan (1842–1900) .....
- "Pinafore," (1878).
- "Pirates of Penzance," (1880).
- "Patience," (1881).
- "Iolanthe," (1882).
- "Mikado."

Of these works, "Merry Wives of Windsor," "Martha," "Die Fledermaus," "Tales of Hoffman" and "The Bohemian Girl" have retained their popularity with the general public, and are still frequently given at the grand opera houses throughout the world.

ILLUSTRATIONS

35270 **Overture ("Merry Wives of Windsor") (Nicolai)**
New Symphony Orchestra, London

16398 (a) **I Dreamt I Dwelt in Marble Halls ("The Bohemian Girl") (Balfe)** **Elizabeth Wheeler**

(b) **Then You'll Remember Me ("The Bohemian Girl") (Balfe)** **Harry Macdonough**

70052 **Spinning Wheel Quartet ("Martha") (von Flotow) Victor Quartet**

87202 **Barcarolle ("Tales of Hoffman") (Offenbach)**
Mmes. Gluck and Homer

CHORUSES

Good-Night, "Martha" (Flotow).

Last Rose of Summer (Flotow).

Legend of the Bells, "Chimes of Normandy" (Planquette).

Gypsy Chorus, "Bohemian Girl" (Balfe).

The Heart Bowed Down, "Bohemian Girl" (Balfe).

Pirates' Song, "Pirates of Penzance" (Sullivan).

Lesson XVIII

The Early Verdi

Giuseppe Verdi (1813-1901) was born the same year as the great Richard Wagner; he lived to see the rise of romanticism, the triumph of the Wagner music drama, and the establishment of the modern schools.

Verdi was the last and greatest of the old school of Italian opera composers, and the founder of the modern school of Italy. His work is divided into three periods:

First Period.—*Simple melodic charm.*

"I Lombardi," (1843).
"Ernani," (1844). (Story taken from Victor Hugo's melodrama).

Second Period.—*Elaborate dramatic effects in vocal and orchestral forces.*

"Rigoletto," (1851), from Victor Hugo's "Le Roi s'amuse."
"Il Trovatore," (1853). Extreme melodrama.
"La Traviata," (1853). Dumas' "Camille."
"The Sicilian Vespers," (1855). Historical.
"The Masked Ball," (1861). Scene laid in New England.
"Don Carlos," (1867). Historical.

Third Period.—*Influence of Wagner.*

"Aïda," (1871). Egyptian subject.
"Otello," (1887). Shakespeare's Tragedy.
"Falstaff," (1893). Shakespeare's Comedy, "Merry Wives of Windsor."

Verdi's first success as an opera composer was with "I Lombardi" (1843) and "Ernani" (1844), and as his music was in great demand, a new opera appeared almost every year. Of course, many of these were failures, but with the performance of "Rigoletto" in 1851, Verdi became universally recognized as the greatest Italian master of the day. From this time the simple melodies, which had satisfied the composer for his early operas, became more intensely dramatic, and greater harmonic variety was employed. Verdi possessed a wealth of melody, and a rare gift for passionate expression in tragedy and melodrama.

Italy was at this time undergoing great political changes, and the masculine vigor of Verdi's melodies, seemed to arouse the patriotism of the Italians to such an extent, that in a certain sense, we may look upon Verdi as the founder of a modern national school of opera. Before the performance of "Ernani" in 1844, the police forced Verdi to make certain changes in the score lest it should provoke an insurrection.

Through all of Verdi's works of the second period, the old-fashioned bel canto still claims chief consideration, but with "Rigoletto" a new force seems to enter Verdi's operas. "Rigoletto's" great

monologue is a simple piece of pure declamation, which up to that time had been unheard in Italy. The whole of the last act discloses a Verdi which is not again found until "Aïda."

In "Il Trovatore" Verdi allows the melodrama to run wild, but it does not interfere too seriously with the arias and concerted pieces. Many of the most popular of the Verdi selections are from the score of "Il Trovatore," which still retains a first place in the opera houses of the world to-day.

In "La Traviata" Verdi shows once more a glimpse of his later genius. The characterization of his music in this work, would be remarkable, had it not been necessary for him to sacrifice much to the prima donna, who wished to display her vocal attainments as Camille; yet the opera-goer owes to this singer some of the most beautiful examples of coloratura bel canto to be found in modern opera.

The "Sicilian Vespers" is based on an historical event of such character, that it becomes practically a national opera. The work achieved but scant success.

"The Masked Ball" was a popular favorite for many years. The scene is laid in New England.

"Don Carlos" is a setting of a Spanish episode of Court life. There are scenes here which foreshadow the coming greatness of Verdi, but conventional usage frequently spoils them.

ILLUSTRATIONS*

35170	**O sommo Carlo** ("Ernani") (Verdi)	**Grisi, Sangiorgi, Cigada and Chorus**
	Ferma, crudele ("Ernani") (Verdi)	**Bernacchi, Colazza and De Luna**
92041	**Monologue** ("Rigoletto") (Verdi)	**Titta Ruffo**
87017	**La donna è mobile** ("Rigoletto") (Verdi)	**Enrico Caruso**
88018	**Ah, fors' è lui** ("La Traviata") (Verdi)	**Mme. Sembrich**
89060	**Ai nostri monti** ("Il Trovatore") (Verdi)	**Mme. Schumann-Heink and Caruso**

Lesson XIX

The Late Verdi

With his great opera of "Aïda," Verdi's true dramatic greatness stands revealed. As this work was written for the opening of the

* If it seems feasible, practically all, or any of these operas can be given. It may be possible for the class to present one of these operas; different members of the class telling the story and describing the music. These illustrations have been chosen to show the three points mentioned in the lesson. Enough of the story of each opera should be told, so that the class will understand where each selection occurs.

grand opera house in Cairo, Verdi chose an Egyptian subject, and this seemed to give him an inspiration to depart from the customary operatic model. Although the score is absolutely Italian in melodic feeling, it must be conceded that Verdi was greatly influenced by the Wagner music drama, when he conceived "Aïda." He here uses the orchestra with a proportion and balance in relation to the singers, which is not found in his earlier works. He also introduces local color by the use of a few real Oriental airs, but throughout the work there is still the wonderful charm of the best of Italian melody.

GIUSEPPE VERDI

It was sixteen years before his next opera appeared, yet "Otello" is considered by musicians to be Verdi's masterpiece. An excellent condensation of Shakespeare's tragedy was furnished Verdi for his libretto by the musician, Boïto, who also showed his dramatic power in several scenes, which are his own conception. With "Otello" Verdi shook off all the shackles of conventionality, but still kept his wonderful melodic charm. It is with this work that Verdi openly avows the use of motives, and displays great skill in the working out of these themes in the orchestra.

The composer was in his eightieth year when he wrote his last opera, "Falstaff," yet the work is filled with the spirit of youthful gaiety. This opera is also based on a Shakespearean adaptation made by Boïto; the music becoming a definite part of the action, in real Wagnerian manner. The part writing is very complicated in many instances, but Verdi also has given us a rare and imaginative beauty, which has never been equaled in any of his works.

Streatfeild says of Verdi: "He was not like his great contemporary Wagner, one of the world's great revolutionists. His genius lay, not in overturning systems and in exploring paths hitherto untrodden, but in developing existing materials to the highest conceivable pitch of beauty and completeness. His music has nothing to do with theories, it is the voice of nature speaking in the idiom of art."

ILLUSTRATIONS*

35265	Triumphal March ("Aïda")	Vessella's Band
88127	Celeste Aïda ("Aïda")	Enrico Caruso
89028	Fatal Stone ("Aïda")	Mme. Gadski and Caruso
88328	Credo ("Otello")	Pasquale Amato
88148	Willow Song ("Otello")	Mme. Melba
89075	Duet, "We Swear by Heaven and Earth" ("Otello")	Caruso and Ruffo

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Lesson XX

Opera in Italy Since Verdi

The composers in Italy since Verdi are:

Arrigo Boïto (1842)	"Mefistofele," (1868).
Amilcare Ponchielli (1834–1886)	"La Gioconda," (1876).
Nicola Spinelli (1865)	"A Basso Porto," (1894).
Ruggiero Leoncavallo (1858)	"I Pagliacci," (1892). "La Boheme," (1897). "Zaza," (1900). "Maia," (1910). "Zingari," (1913).
Pietro Mascagni (1863)	"Cavalleria Rusticana," (1890). "Iris," (1898). "Ysobel," (1912).
Alberto Franchetti (1860)	"Asrael," (1888). "Christoforo Colombo," (1892). "Germania," (1902).
Umberto Giordano (1863)	"Andrea Chenier," (1896). "Fedora," (1898).
Giacomo Puccini (1858)	"Le Villi," (1884). "Manon Lescaut," (1893). "La Boheme," (1896). "La Tosca," (1900). "Mme. Butterfly," (1904) "Girl of the Golden West," (1910).
Ermanno Wolf-Ferrari (1876)	"Le Donne Curiose," (1903). "The Secret of Suzanne," (1910). "The Jewels of the Madonna," (1911). "L'Amore Medecin," (1913).
Riccardo Zandonai (1880)	"Conchita," (1911). "Francesca da Rimini" (1916).

* One entire opera may be presented if desired. The stories of "Aïda" and "Otello" should be briefly sketched, so class will understand where these selections occur. Note the duet in "Aïda" as being a concerted finale, yet having direct dramatic thought.

Italo Montemezzi (1885)..... "L'Amore Dei Tre Re," (1913).

The direct followers of Verdi were more or less overshadowed by the towering genius of their greater Italian master. It is a strange thing that with the exception of Puccini and Wolf-Ferrari, most of the Italian composers are known to fame, as composers of only one great work.

Arrigo Boïto is the composer of but one opera, "Mefistofele," yet in this work he has shown himself to be a master of the Wagnerian principles. In this adaptation of "Faust," as an Italian opera, it must be conceded that Boïto has more successfully reproduced the atmosphere of Goethe than any other opera composer who has been inspired by this work. Boïto's dramatic gifts were also an aid to Verdi, for it was Boïto who provided the librettos for both "Otello" and "Falstaff."

ARRIGO BOÏTO

Amilcare Ponchielli is known for his "Gioconda," a work based on Victor Hugo's "Angelo, the Tyrant of Padua." There is much in "Gioconda" which reflects the influence of both "Aïda" and "Mefistofele." Ponchielli was possessed of great dramatic gifts, and he also understood the strength of pure melody.

Nicolà Spinelli in his "A Basso Porto" gives a picture of the darkest side of life in Naples. It is the first great Italian opera to deal with everyday life, and although the subject, as it here is used, is an unpleasant one, it is a significant fact that in modern music is found a decided tendency toward the picturing of life as it actually exists. One must acknowledge this as one of the results of national expression.

ILLUSTRATIONS*

87067 Folletto (Follow Me) ("Mefistofele") (Boïto)
de Tura, Mansueto and Chorus

85104 Voce di donna (Angelic Voice) ("La Gioconda")
(Ponchielli) Louise Homer

64070 Cielo e mar (Heaven and Ocean) ("La Gioconda")
Florencio Constantino

55044 Dance of the Hours ("La Gioconda") Victor Herbert's Orchestra

*Review the settings of "Faust" made by other composers. Briefly sketch the story of "Gioconda."

Lesson XXI

Giacomo Puccini

The most popular composer in Italy, since Verdi, is Giacomo Puccini, whose works have been successful throughout the musical world. Puccini's first opera, "Le Villi," appeared in 1884. The strange subject is depicted with the imaginative power of a genius; the orchestration, so descriptive of the weird legend, attracted great interest to its young composer, although the work was not, in any sense, a success.

Puccini's next work, "Edgar," was a flat failure, but in his setting of "Manon Lescaut" he shows his true worth, although the Italian version of the story has never been as successful as that of the gifted Frenchman, Jules Massenet. It was with "La Bohême" in 1896 that Puccini achieved his first great triumph, for this setting of Murger's famous novel will ever remain a masterpiece. While it was impossible to make a connected story from the novel, Puccini's four scenes from the lives of the joyous Bohemians are so filled with the spirit of the story, that the work seems complete and altogether satisfying. The composer has never once forgotten his Italian ancestry, although the style and coloring of the music echoes the spirit of Parisian life. No more popular opera has been produced in recent years than Puccini's masterpiece, "La Boheme."

GIACOMO PUCCINI

In 1900 another triumph awaited the composer in the production of "La Tosca," a clever condensation of Sardou's famous drama. Strangely enough, "La Tosca" is the only one of Puccini's works in which the scene of the story is distinctly Italian.

"Madam Butterfly," with its scenes set in Japan, was first produced in Milan in 1904, and was pronounced a failure. It remained for America to recognize the beauty and charm of this work, which

has done more to popularize Puccini's name in this country than all his other operas. The success of the work in America has spread through Europe, although the Italians still favor "La Boheme" and "Tosca."

In 1910 American critics rather severely arraigned Puccini for attempting the setting of the truly American play, "The Girl of the Golden West." While visiting America for the production of "Madam Butterfly," Puccini saw Blanche Bates in the character of *Minnie*, and asked Mr. Belasco if he might use as his next libretto "The Girl of the Golden West." The production of this work was awaited with interest and rightly enough the premiere took place in America. Even Puccini's great popularity in this country did not offset the strange combination of American cowboys singing in tones of Italian lyric beauty, and the opera did not meet with the sympathetic interest anticipated by the composer. It was not until the production of the work in Europe that any true appreciation was shown for this opera. Although there are moments of great dramatic strength in "The Girl of the Golden West," there is less of the impassioned Puccini melody than is to be found in his earlier works.

Puccini's genius reflects the happy combination of Italian melody as adapted to the Wagner music drama.

Many years ago the great Verdi named Puccini as his rightful successor, and the world has certainly justified Verdi's choice.

ILLUSTRATIONS

88002 Rudolph's Narrative ("La Boheme") Enrico Caruso
64560 Musetta Waltz ("La Boheme") Alma Gluck
96002 Quartet—"Farewell Sweet Love" ("La Boheme") Farrar, Viafora, Caruso and Scotti
88122 Cantabile Scarpia (Venal, My Enemies Call Me) ("Tosca") Antonio Scotti
88113 Un bel dì vedremo (Some Day He'll Come) ("Madame Butterfly") Mme. Farrar
89008 Tutti i fior (Duet of the Flowers) ("Madame Butterfly") Mmes. Farrar and Homer

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Lesson XXII

Mascagni and Leoncavallo

All the greatest of the present Italian opera composers reflect the combination of the Italian bel canto with the principles of the Wag-

PIETRO MASCAGNI

nerian music drama. Although Puccini is the most prolific composer of Italy, Leoncavallo in "I Pagliacci," and Mascagni in "Cavalleria Rusticana," have both won universal recognition.

Pietro Mascagni (1863) won his first fame as an opera composer with his "Cavalleria Rusticana," produced in 1890. The success of this work has been phenomenal. The story is a simple Sicilian tale, which Mascagni has set to vigorous music, oft-times coarse, but always melodious. The over-praise of "Cavalleria" had a serious effect on Mascagni's later works, for he has not again equaled the strength of his first opera. "L'Amico Fritz" and "I Rantzau" were both failures. "Guglielmo Ratcliffe" and "Silvano," both produced in 1895, have only been heard in Italy and France. "Zanetto" (1896) is said to be very popular throughout Italy. "Iris" (1898), based on a Japanese story, has been produced in many cities of Europe and in America. "Ysobel" (1912), Mascagni's latest work, has won for the composer his second great success.

RUGGIERO LEONCAVALLO

Ruggiero Leoncavallo (1858), although older in years than Mascagni, followed the lead of the composer of "Cavalleria" in the writing of "I Pagliacci" (1892); this opera is also a setting of a simple Italian tale of everyday life. This is but a short work, yet it is the only one of Leoncavallo's compositions which has scored a genuine success. "La Boheme" (1897) was completely overshadowed by Puccini's setting of the same story. "Zaza" (1900) found little favor in Italy. In 1913 Leoncavallo came to America to produce "Zingari," an opera founded on a Hungarian gypsy theme. There is little in "Zingari" which Leoncavallo had not already expressed in "I Pagliacci." Leoncavallo is

too theatrical and sensational in his art to be considered as a remarkable genius. His music is reminiscent of Wagner, Meyerbeer and Verdi, yet his command of orchestral forces, gives an impassioned dramatic strength to his works. Leoncavallo writes all his own librettos.

ILLUSTRATIONS*

87072	Siciliana (Thy Lips Like Crimson Berries) ("Cavalleria Rusticana") (Mascagni)	Enrico Caruso
68218	Opening Chorus ("Cavalleria Rusticana")	La Scala Chorus
	Regina Coeli ("Cavalleria Rusticana")	La Scala Chorus
60074	Intermezzo ("Cavalleria Rusticana") (Mascagni)	Victor Herbert's Orchestra
92040	Prologo ("I Pagliacci") (Leoncavallo)	Titta Ruffo
88398	Ye Birds Without Number ("I Pagliacci")	Lucrezia Bori
88061	Vesti la giubba ("On With the Play") ("I Pagliacci") (Leoncavallo)	Enrico Caruso

Lesson XXIII

Opera in Italy To-day

The Italy of to-day still maintains its supremacy as leader of the opera school, and new works by Italians are constantly appearing. Alberto Franchetti has been called "The Meyerbeer of Modern Italy." His best music is written for massive stage effects of a spectacular character. "Christoforo Colombo" was written for the Columbus celebration in 1892. It was produced at that time in Genoa, but it was not heard in America until 1913. "Germania," a setting of the student uprising in Germany during the Napoleon campaigns, was produced in Milan in 1902, and was heard in America in 1910.

Umberto Giordano (1863), although the composer of several operas, did not reach distinction until 1896, when "Andrea Chenier" scored a distinct success. "Fedora" (1898) was also successful, but "Siberia" (1904) and "Mme. Sans Gene" (1913), Giordano's latest works, have not met with such immediate favor.

The greatest genius of opera to-day is the young Ermanno Wolf-Ferrari (1876), whose works have been received with such great enthusiasm in Europe and America in the past five years. Wolf-Ferrari is the son of a German father and an Italian mother. He was trained in the strictest rules of counterpoint by Josef Rheinberger, of Munich; then went to Italy, where he spent several years under the guidance of Verdi. The result is a German foundation of composition and orchestration, combined with the Italian melody, giving its expres-

*A complete presentation of either "Cavalleria Rusticana" or "I Pagliacci" may be given if desired. See Victor "Book of the Opera."

ERMANNO WOLF-FERRARI

sion in the mould of the Wagnerian music drama. Wolf-Ferrari, in "Le Donne Curiose," a setting of Goldoni's comedy, and in "The Secret of Suzanne," a little one-act comedy, has displayed a charm and grace which are reminiscent of Mozart. "The Jewels of the Madonna," which was given its Italian premiere, under the direction of the composer, by the Chicago Opera Company, in January, 1912, is one of the greatest operatic works since Wagner. A sordid, unpleasant tale of Neapolitan everyday life is the theme, but Wolf-Ferrari's remarkable dramatic sense (the composer writes his own librettos) has given a perfect picture of Naples to-day. Wolf-Ferrari's use of the Neapolitan folk melodies is masterful. No composer since Dvořák has caught the essence of the folk spirit as does the composer in this opera.

"L'Amore Medicin," a setting of Molière's comedy, has recently been produced with great success.

Riccardo Zandonai (1880) is a recent addition to the list of opera composers of Italy. Zandonai, while influenced by the national idea of modern music, is also exceedingly original in his instrumentation and methods of composition. "Conchita," produced in 1912, is a remarkable blending of Spanish folk music and modern impressionism.

"Francesca da Rimini," produced in New York and Chicago in 1916, is founded upon the poetic tragedy of the same name by Gabriel D'Annunzio.

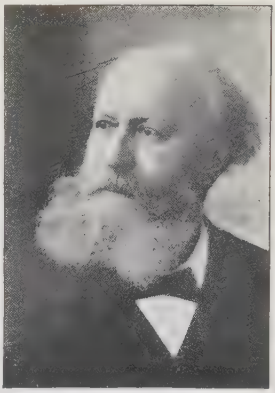
The sensational success of "L'Amore Dei Tre Re" ("The Love of the Three Kings"), produced in New York, January 2, 1913, introduced to the operatic world another youthful genius in Italio Montemezzi (1885), who has been proclaimed as "the legitimate heir to the supremacy of Verdi."

ILLUSTRATIONS

88486 **Aria—"Our Love" ("Cristoforo Colombo") (Franchetti) Titta Ruffo**
88060 **Aria—"Over the Azure Fields" ("Andrea Chenier") (Giordano) Enrico Caruso**
35270 **Intermezzo ("The Jewels of the Madonna") (Wolf-Ferrari) Victor Concert Orchestra**
89057 **Duet, Il dolce Idillio (Dost Thou Remember) ("Il Segreto di Susanna") (Wolf-Ferrari) Mme. Farrar and Amato**

Lesson XXIV

Opera in France Since Wagner

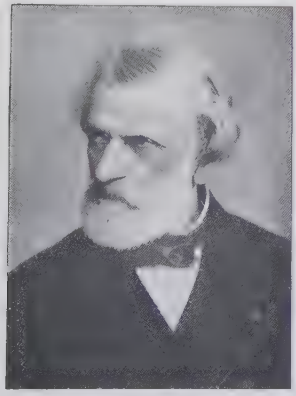


CHARLES GOUNOD

The opera in France, up to the middle of the nineteenth century, was entirely influenced by either Italian or German composers. Yet the modern French opera school is one of the strongest forces in the development of the music drama since Wagner.

The first great French genius of the modern French school was Charles Gounod (1818-1893), who was trained in the school of Meyerbeer, but who was also strongly influenced, first by the purity and serenity of Mozart, later by the strength of Wagner. Gounod's first opera, "Sapho" (1851), was never really successful, but in his setting of Molière's comedy "Le Médecin Malgré Lúi" (1858), he scored an immediate popularity.

It was not until 1859 that Gounod's reputation was absolutely established, with the production of his masterpiece, "Faust." No later work of Gounod's has ever reached the heights of dramatic musical beauty, which is found in this setting of Goethe's tragedy.* No work of the nineteenth century French school is so well known or so universally popular as is "Faust."



AMBROISE THOMAS

"Philémon et Baucis" (1860) was built on the lines of the Opera Comique; with "La Reine de Saba" (1862) Gounod returned to the Grand Opera style again; but neither in this work, nor in "Mireille" (1864) did he achieve the popularity of "Faust." In 1869 Gounod's "Roméo et Juliette" was given to the world. This setting of Shakespeare is ranked next to "Faust" in the catalogue of Gounod's works, yet there are many critics, who, although acknowledging the beauties of Gounod's other works, claim immortality only for "Faust."

*It is strange that this work, so essentially Teutonic in idea, should have appealed so strongly to the French imagination. Berlioz used the story for his Dramatic Cantata, "The Damnation of Faust" (1846). This work undoubtedly paved the way for the latter popularity of Gounod's opera. In Germany, Gounod's opera is always called "Margarethe."

The influence of Gounod's "Faust" is directly felt in the opera "Mignon" (1866), which is regarded as the masterpiece of Ambroise Thomas (1811-1896). This work is also a setting of a Goethe story, "Wilhelm Meister." "Mignon" has gained world-wide popularity. For his next opera Thomas, like Gounod, chose a Shakespearean text and in "Hamlet" (1868) scored a success equal to that of "Mignon."

ILLUSTRATIONS

"FAUST"* OR "MIGNON"

The entire operas if possible. Give the best-known selections, which will serve to make the drama seem a complete whole. (See Victor Catalogue and Victor Book of the Opera.)

Lesson XXV

Opera Comique in France

The real founder of modern French opera comique was Daniel Auber (1782-1871), whose long life enabled him to see the rise of the French school of opera, the reforms of Wagner and the dawn of modern music. Auber is noted for his operas of the lighter style, the two best known being "Fra Diavolo" and "Masaniello."

GEORGES BIZET

Auber had many imitators, chief among them being Adolphe Adam (1803-1856), whose "Chalet" and "Postillon de Longjumeau" are both still given; and Félicien David (1810-1876), who was the first Frenchman to bring Oriental color into music, as he chose Oriental subjects for all his operas. His best work was "Le Désert."

The greatest genius of this type of opera was Georges Bizet (1838-1875). With Bizet the influence of Wagner is

* In giving "Faust" by Gounod, review the Faust legend as it is used in music. The legend of the redeeming power of woman's love is found in all folk legends. On the sea it becomes "The Flying Dutchman"; in the South, "Don Juan"; in the mountains, "Manfred"; in the forest towns, "The Free-shooter"; in the scholastic towns, "Doctor Faustus."

more keenly felt than in the works of any other French composer. Bizet's genius is first shown in two Oriental works modeled after David, and employing the ideas of Wagner. These are "The Pearl Fishers" and "Djamileh," which, although Oriental and charming, seem scarcely worthy to rank with his masterpiece, "Carmen." It seems hard to realize that when it was produced in 1875 this great work was received with such coldness that Bizet died shortly after its performance, a broken-hearted man. The popularity of "Carmen" has been phenomenal, but it is rightly deserved, for in no modern work has the true dramatic depth of tragedy been more fittingly set to music, than in this remarkable picture of Spanish life and character. "Carmen" may rightly be considered national opera, for, although the work of a French composer, the spirit of the Spanish folk has been reflected in every measure of this music.

Charles Gounod and Ambroise Thomas both contributed operas to the form of opera comique.

There are three other opera composers of this period who must be briefly considered:

Ernest Reyer (1823-1909) uses the same Niebelungen legends in his "Sigurd" which Wagner uses in "The Ring."

Léo Delibes' (1836-1891) greatest work is the Indian opera of "Lakmé." He has also written many charming ballets.

Edouard Lalo (1823-1892) is a composer of charming grace. His greatest work is "Le Roi d'Ys."

ILLUSTRATIONS

All of "Carmen" that is possible. (See Victor Book of the Opera.)

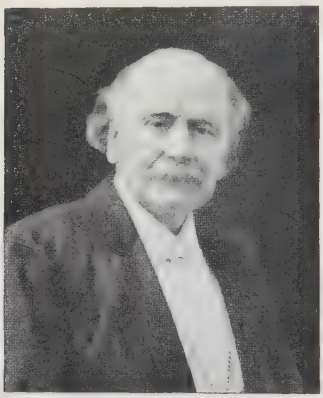
Lesson XXVI

Massenet

The most prolific opera writer of the present day, was Jules Massenet (1842-1912), of the French School. Massenet graduated from the Conservatoire, winning the Grand Prix de Rome, and after his return from Italy, became a professor at the Conservatoire, and also a Director at the Opera Comique.

The Opera

Massenet's operas are classed as lyric dramas, and follow the general idea of Gounod, from whom he has inherited a sensuous melodic gift, which is ever the great charm in his works. Massenet has also proved himself susceptible to the influence of Wagner; although, even in those operas where the Wagnerian system of guiding themes is most apparent, one ever feels the distinct influence of the French school. His works have had a tremendous vogue in Paris, England, and America, in the past decade. Massenet has used many subjects from all schools and lands, as the dramatic foundations for his works. His first successful opera was "Le Roi de Lahore," which was produced in 1877. "Hérodiade," in 1881, contains some of the best music Massenet has ever written, though the spectacle of Salome singing a love duet with John the Baptist, can hardly be considered as dramatically fitting.



JULES MASSENET

"Manon" (1884) is one of Massenet's most beautiful works, for this delicate drama is admirably suited to his style. "Le Cid" and "Le Mage" were regarded as failures, but "Esclarmonde" (1889) marks an important stage in Massenet's career, as his use of the Wagnerian principles now becomes clearly apparent.

For his next work Massenet uses a German text, Goethe's "Werther" (1892), inspiring him with a musical setting considered by many musicians to be his best. "Thaïs" and "La Navarraise" were both produced in 1894 and have proved to be remarkably popular, though hardly to be ranked with Massenet's best works. The sentimental quasi-religious appeal of "Thaïs" has proved to be a strong attraction to the general public, though its superficialities are most apparent to the serious musician. "Sapho" (1897), "Cinderella" (1899), and "Grisélidis" (1901), are all works of light calibre, but in 1902 Massenet revealed an almost forgotten genius in "Le Jongleur de Notre Dame," which is a musical setting of an old mediæval legend that is sincere, simple and beautiful in its direct appeal. In 1890 "Don Quichotte" made a successful début. Massenet's last work, "Cleopatra," was recently presented in Europe and America and has won great success.

ILLUSTRATIONS*

88153	Aria—"Fleeting Vision" ("Hérodiade") (Massenet)	Emilio de Gogorza
87023	Gavotte ("Manon")	Geraldine Farrar
64234	Ossian's Ode ("Werther")	Edmond Clement
74135	Meditation ("Thaïs") (Massenet)	Maud Powell
74123	Legend of the Sagebush ("Jongleur de Notre Dame") (Massenet)	Marcel Journet

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Lesson XXVII

Opera in France To-day

The French music of to-day reflects the phase of modern French literature and art, which we know as "Impressionism."† One of the best critics of the time speaks of these composers as "writing the music of to-morrow." It is certainly the most important music of to-day.

Vincent D'Indy (1851-), a follower of the school of Cesar Franck, is the most avowed Wagnerian of this group. His "Fervaal" (1897) was clearly modeled after the patterns of Wagner, but his later works have shown a decided leaning toward the impressionistic school.

VINCENT D'INDY

Gustave Charpentier (1860-) struck a new note in the French opera, when his "Louise" was first heard in 1900. This work, which is the story of an everyday working girl in Paris, is a marvelous picture of the seamy side of the Bohemian life in Paris to-day. In a certain sense this is a remarkable illustration of national expression. In 1914 appeared a sequel to "Louise" in "Jullien," a composition which is an operatic version of the composer's earlier work, "The Life of the Poet." This work is very intricate and will never meet with the popular success of "Louise."

*Class should be given the bare outline of stories of "Manon," "Thaïs" and "Hérodiade," but the complete story of "Jongleur" is an excellent one for use in the school, as it is such a good example of mediæval musical life. As this selection is taken from an old French legend, and the music is from an old air, it is a splendid illustration of the adaptation of national composition by our modern composers.

† Review Lesson XXVII, Course II, and Lesson XXX Course III. Speak at length on the modern impressionistic school of French literature and art. Review with class the influence of literature and art on the music of France since the Revolution.

GUSTAVE CHARPENTIER

Claude Debussy (1862-) is the particular and individual genius on whom the eyes of the musical world are at present directed. Debussy has returned to the old Greek modes for his melodic inspiration, and his music is, as one writer says, "a fluid impressionism." In "L'Enfant Prodigue," his first opera, he hinted at his new forms, but with "Pelléas et Mélisande" he has given a marvelous example of the mystery of the poet Maeterlinck, reflected in a musical setting. In his last work, "St. Sebastian" (1911), Debussy has carried his ideas still further. Here the lines are declaimed, without musical accompaniment, the music being entirely symphonic in character, and reflecting the action of the piece. We are too near to the music of Debussy to see his works in their proper perspective; only time will tell if this is to be the lasting form of opera in the future.

Direct followers of Debussy are Paul Dukas, whose greatest operatic work is his setting of Maeterlinck's "Ariane et Barbe Bleue," and Henri Fevrier whose "Monna Vanna" is another Maeterlinck opera.

Camille Saint-Saëns, the Dean of the French Opera, still clings to the old form of French Grand Opera. His Biblical opera, "Samson et Delilah," was produced in 1876, and it is but natural that it shows the influence of the old school. But in "Dejanire" (1914) Saint-Saëns clearly shows that he is not in sympathy with the new school of French Opera. The work was a failure.

ILLUSTRATIONS

74252 **Depuis le jour (Ever Since the Day) ("Louise") (Charpentier)**
Alma Gluck

***35464** **Prelude—L'Apres-Midi D'un Faune (Debussy)**
Symphony Orchestra of Paris

17624 **Chorus—Spring Flowers ("Samson et Dalila") Chorus of Women**

74430 **Delilah's Song of Spring ("Samson et Dalila") (Saint-Saëns)**
Julia Culp

88199 **My Heart at Thy Sweet Voice ("Samson et Dalila")**
(Saint-Saëns) Louise Homer

* Debussy's peculiar style cannot always be clearly comprehended from his opera airs, for the voices declaim rather than sing. Therefore the Prelude to "The Afternoon of a Faun" has been chosen as his most representative orchestral composition.

Lesson XXVIII

Opera in Germany Since Wagner

Wagner's ideas and theories have influenced the music since his time, not only in the instrumental compositions, but in the operatic schools as well. (See Lesson XX, Course II, and Lesson XXIX, Course III.) At the time of Wagner there were two excellent German opera composers who were directly influenced by both Wagner and Liszt; these men were Peter Cornelius (1824-1874), whose "Barber of Bagdad," produced in 1858, shows many of Wagner's ideas; and Hermann Goetz (1840-1876), whose best opera is a musical setting of Shakespeare's "Taming of the Shrew."

Carl Goldmark (1830-1915) has written three excellent operas, reflective of the Wagnerian principles. "The Queen of Sheba" (1875) was his first work and was received with tremendous enthusiasm. "Merlin" (1888) has never been as popular; but "The Cricket on the Hearth" (1896), a setting of Dickens' story, is filled with the simple, natural charm of the German Singspiel, and is entitled to its popular place in the modern opera repertoire.

ENGELBERT HUMPERDINCK

Engelbert Humperdinck (1854-1915) sprang into immortal fame with his first opera, "Hänsel and Gretel" (1893). This charming use of the old folk tale, set in a modern version of the Singspiel, has been the most popular German opera of modern days. In 1910 Humperdinck's "Die Königskinder" was produced in New York, and bids fair to rival "Hänsel and Gretel" in the public's affection. Humperdinck's two operas are the best use of the folk spirit which has come into modern German music.

"The Miracle," Humperdinck's magnificent stage spectacle, and "Die Marketenderin," his new comic opera, have recently been produced in Germany and will shortly be given in America.

The greatest genius of modern German opera is the remarkable composer Richard Strauss (1864-), who has carried the ideas of

Wagner and Liszt to a dangerous extreme. Strauss has written in all forms, but his remarkable dramatic gift of musical characterization, is almost as strongly felt in his instrumental compositions as in his operas. His first opera, "Guntram" (1894), was not remarkable, but in "Feuersnoth" (1901) he showed his true greatness, by his use of an old folk tale, in a modern version of the Singspiel. In 1905, the artistic world eagerly welcomed his masterpiece, the setting of Oscar Wilde's "Salome." Over this remarkable work bitter war has raged; but the fact remains, that no such character drawing in music has ever been conceived, as that which Strauss has employed in this marvelous music drama. With "Electra" he carried his theories still farther, and the music of the orchestra, and that sung by the singers, is worked out in an almost barbarous cacophony. In his next work Strauss has assumed the naïve grace of Mozart, and has composed a comic opera, entitled "The Rose Cavalier." Here also his contrapuntal strength and marvelous orchestration places this work in a class by itself. "Ariadne auf Naxos" and a ballet, "The Legend of Joseph," are the latest dramatic works by Strauss.

Wilhelm Kienzl (1857) is also a follower of Wagner and was one of the first to declare that the Wagnerian principles could be used for simple drama as well as for settings of heroic subjects. "Der Evangelimann" (1894), which met with remarkable success in Europe, proved Kienzl's contention. "Der Kuhreigen," produced in Vienna in 1911 and in America in 1912, is a setting of a romantic tale founded on an historical incident of the French Revolution.

Other German operas of to-day are:

Eugene d'Albert (1864), "Tiefland."

Max Shillings (1868), "Ingewelde."

Siegfried Wagner (1869), "Der Bärenhäuter."

ILLUSTRATIONS

*——	**Prelude—"Hänsel and Gretel" (Humperdinck)**	**Victor Concert Orchestra**
87131	**Hexenritt und Knusperwalzer ("Hänsel and Gretel") (Humperdinck)**	**Mmes. Gluck and Homer**
88405	**Dear Minstrel ("Königskinder")**	**Mme. Farrar**
87041	**Magic Tones ("Queen of Sheba") (Goldmark)**	**Enrico Caruso**

* New record in preparation.

CHORUSES

As choruses, illustrative of this period, are difficult to obtain, a review is suggested.

Lesson XXIX

Modern Oratorio

All oratorios have been influenced by the opera ever since the birth of the two forms. In the modern schools this influence is more keenly apparent in the French and Italian Schools; for the oratorios which have come from Germany and England, are more truly religious in character.

Verdi's great Requiem Mass (1874) was written for Manzoni, the Italian patriot; and while reflecting the style of the composer, it shows a great advance in religious feeling compared with the Italian church compositions at the time of Rossini. On his accession to the Papal See Pius X ordered the return to the Gregorian Chant, and the influence of this truly religious reformation in music is already strongly noticeable in the masses of Don Lorenzo Perosi (1872), who has united the style of Palestrina with modern dramatic expression.

CAMILLE SAINT-SAËNS

In France Charles Gounod wrote three oratorios which are reflective of the same style as his operas. These works are "Messe Solennelle" (1850), "Redemption" (1883), "Mors et Vita."

Saint-Saëns' Biblical opera, "Samson et Dalila" (1877), is frequently presented on the concert stage as an oratorio.

"The Seven Last Words of Christ" (1867), by Théodore Dubois (1837), is another excellent example of the French style.

But the greatest French work in this form is unquestionably "The Beatitudes," by César Franck (1822-1890), who also wrote two other oratorios, entitled "Ruth" and "The Redemption."

Gabriel Pierne (1874) is the most conspicuous figure in French Oratorio to-day. His greatest work is "The Children's Crusade" (1905).

In the German school the most remarkable oratorio is the "German Requiem" of Johannes Brahms, which is regarded as the greatest modern composition for chorus.

Max Bruch (1838), of the German school, has written several excellent cantatas, among them "Frithjof," "Fair Ellen" and "Odysseus."

MAX BRUCH

Of the younger German composers, Georg Schumann has recently produced a choral work, a remarkable oratorio based on the story of "Ruth."

Antonin Dvořák left three excellent choral works, "Stabat Mater"; "St. Ludmilla"; and "Requiem Mass," which are often given.

Grieg's cantata, "Olaf Trygvason," is an example of national expression.

The greatest modern oratorios of the school of Handel are the three great works by Edward Elgar of England: "Caractacus"; "The Apostles"; and "The Dream of Gerontius."

ILLUSTRATIONS

35075 **Unfold Ye Portals ("The Redemption") (Gounod) Trinity Choir**

74405 **The Accursed (Manzoni Requiem) (Verdi) Clarence Whitehill**

88514 **Requiem Mass—Ingemisco (Sadly Groaning) (Verdi) In Latin Enrico Caruso**

74399 **Panis Angelicus (Oh Lord Most Holy) In Latin ('Cello obbligato) Frances Alda**

88416 **Agnus Dei (Lamb of God) (Bizet) In Latin Schumann-Heink**

Lesson XXX

Opera in America

It has been said that the Americans of the present day are the greatest patrons of opera in the world. It is certainly true that the greatest singers of the world are receiving their largest fees to appear before American audiences, while the eyes of all the operatic composers of Europe are looking toward America as the land certain to give them fame and fortune, with the production of any new good work. As a further proof of this it will be easy to recall that several of the greatest modern operas have been given their premieres on the American opera stage during the past two seasons, and that their composers have come to America to personally superintend the production. These works are:

PHOTO WHITE

VICTOR HERBERT

"The Girl of the Golden West," Puccini;

"Königskinder," Humperdinck;

"The Jewels of the Madonna," Wolf-Ferrari;

"Zingari," Leoncavallo.

HORATIO PARKER

American singers have been popular for many years on the opera stages of Europe, and it may be said that the greatest successes of recent years in both the Paris and Berlin opera houses have been won by American singers.

Our great Metropolitan Opera Company has done much for the good of opera, but with the establishment of the splendid companies in Boston and Chicago, still greater results will be attained. All of these great companies are doing their utmost, not only to aid the American singer to obtain a hearing, but also to help the American composer to secure a production of his works in his native land.

The interest in Victor Herbert's "Natoma" and "Madeleine";

"The Pipe of Desire" and "The Sacrifice," by Frederick Converse; and the Metropolitan prize operas, "Mona," by Horatio Parker,* and "The Canterbury Pilgrims," by Reginald De Koven, are all hopeful signs that the American public is eager and anxious to welcome the good works by native composers.

Much is also being done for the betterment of opera in the smaller cities by the excellent traveling organizations, now presenting English versions of the greatest operatic masterpieces.

The greatest musicians of the world agree that within the next decade an American School of Opera will be an accomplished reality.

ILLUSTRATIONS

74274 Natoma—Spring Song (I List the Trill of Golden Throat) (Act II) (Personally directed by Victor Herbert) Alma Gluck
70049 Natoma—Dagger Dance, Act II Victor Herbert's Orchestra
74385 A Perfect Day ("Madeleine") (Herbert) Frances Alda

SUGGESTIONS FOR REVIEW

Give the composer, his period, nationality, and school. Briefly state what type of music is found in each selection and what voices are heard:

Benediction of Swords, "Huguenots."
Largo al Factotum, "Barber of Seville."
Habanera, "Carmen."
Wotan's Farewell, "The Valkyrie."
La Donna è mobile, "Rigoletto."
Duet of Flowers, "Madame Butterfly."
Brünnhilde's Battle Cry, "The Valkyrie."
Comfort Ye My People, "The Messiah."
If With All Your Hearts, "Elijah."
My Heart at Thy Sweet Voice, "Samson and Delilah."
Prize Song, "Meistersinger."
Sextet, "Lucia."
Ah fors' è lui, "Traviata."
Cujus Animam, "Stabat Mater."
Toreador Song, "Carmen."
Jewel Song, "Faust."
Invocation, "Magic Flute."
I Have Lost My Eurydice, "Orpheus and Eurydice."
Largo, "Xerxes."
The Fatal Stone, "Aïda."

*Horatio Parker also won the prize given by the Federation of Music Clubs for the best opera by an American composer. His work, which is entitled "Fairyland," was produced in Los Angeles, June, 1915.

Analyses

Records are arranged according to the alphabetical order of composers or nationality.

These short analyses are guides for the study of the records suggested as illustrations for the previous lessons. They are necessarily condensed and should be expanded by the teacher from personal wide reading and experience. We have given the translations of the principal selections, but not of those sung in English or of which the words are well known or easily obtained from other sources. These analyses are arranged in the alphabetical order of the composers.

The new "Victor Book of the Opera," containing the stories of one hundred operas, will be indispensable in presenting operatic numbers. The words of all the principal operatic arias will be found in "The Victor Book of the Opera."

64482 El Celoso (The Jealous One) **Alvarez**

This song is in the form of the Habanera, which is one of the most popular of the dance song forms of Spain. Strangely enough the Habanera was brought to Spain from Cuba (hence its name), having been introduced into Cuba from Africa by the negroes. It is sometimes called Creole contra dance. Bizet immortalized the form in his famous Habanera in the first act of "Carmen." A Habanera usually consists of a short introduction and two themes of either eight or sixteen measures. One is major and the other minor, the second theme answering the purpose of a refrain. Of course, when the dance is used as a song form, many changes take place in this definite pattern. The composer of this song is Alvarez, who is but little known outside of his native land, where he is considered one of the most popular of modern Spanish composers. [*Lesson XVII, Course I.*]

17793 Il bianco Cigno **Arcadelt**

Jacob Arcadelt (1514-1575) belongs to the Fourth Period of the Netherland School and was contemporaneous with Orlando de Lassus. As de Lassus carried Netherland School teaching into Bavaria, so Arcadelt took the principles to France. Previous to his residence in Paris, Arcadelt was a chorus-master at St. Peter's in Rome. Many motets and masses from his pen are in the collection of the papal chapel, yet the majority of the works written at this time were secular in character. Most of the great Madrigals, for which he was famous, date from this period. The latter part of his life, which was spent in Paris, where he was in the service of the Duke of Guise, he devoted almost exclusively to sacred composition. It is as a composer of Madrigals that Arcadelt is famous. This air is from one of the Madrigals for four voices and is one of the most famous songs of this period. The words are:

"The white swan sings of love and I too will sing as I reach my life's end. The swan died in a strange way but I am dying happy. I am full of joy and desire and feel no pain in death. I would willingly die the same death a thousand times."

[*Lesson V, Course II.*]

17190 The Lass With the Delicate Air **Dr. Arne**

This charming old English song belongs to the eighteenth century. Dr. Thomas Arne lived from 1710 to 1778, and was not only a fine performer on the violin and spinet, but also conducted both choruses and orchestras. In his day he was regarded as the greatest English composer after Henry Purcell. His music all reflects the over-elaborated style of his period. [*Lesson XXIX, Course I.*]

Young Molly, who lives at the foot of the hill,
Whose name ev'ry maiden with pleasure doth fill,
Of beauty is bless'd with so ample a share,
We call her the lass with the delicate air.

Like sunshine, her glances so tenderly fall,
She smiles not for one, but she smiles on us all,
And many a heart she has eas'd of its care,
Will bless the dear lass with the delicate air.

81045 Ave Maria **Bach-Gounod**

This beautiful setting of the great religious text "Ave Maria" was re-written in its present form by Gounod. The French composer used for his musical theme the first prelude from Bach's "Well Tempered Clavichord." He added another melody to that of Bach's, but retained all the religious simplicity of Bach's first expression. This aria is sung in Latin, and the obbligato to the soprano voice, is played by the violin. [*Lesson IX, Course II.*]

76028
76029 **Concerto for Two Violins** **Bach**
76030

This noble work dates from the period 1717-1723, when Bach was Music Director to Prince Leopold of Anhalt-Cöthen. This Prince, who was an ardent music-lover, was so devoted to Bach that he even took the composer on his journeys. The Prince had an inferior organ, but his small orchestra was the finest chamber-music organization of the time. It is therefore but natural that Bach should have neglected organ and church music during the years he was in the service of the Prince. The greatest instrumental numbers by Bach date from this period. Philipp Spitta (1841-1894), Bach's greatest biographer, declares this concerto to be the finest of any composition by Bach. The concerto in Bach's day was the name given to any large instrumental composition used for concert purposes. The larger concertos with the two divisions of soloists and accompanists, were known as concerti grossi, and from this form our present symphony developed. Bach generally confined himself to but three movements: the first generally devoted to fugal development (it often follows the pattern of the Lully Overture), the second in song form and the third a rapid, brilliant rondo or gigue. This work is in a certain sense a concerto grosso, in that we have the two choirs: the two violins as soloists playing against the string quartet as orchestra. The form of the first movement is fugal in character; the second, is a most beautiful song, while the Finale is in the rapid, gay style of the period. Students should hear this record many times. They should listen to the alternating choirs of soloists and orchestra, and also listen to the individual voices of the two violins. It is

only after repeated hearings, that one is able to appreciate the true beauty and worth of this exquisite composition. [*Lesson IX, Course II; Lesson XXIV, Course III.*]

88575 My Heart Ever Faithful **Bach**

Bach wrote 295 church cantatas, of which we have about two hundred in existence. Almost all of these works were written during the latter part of Bach's life, while he was living in Leipsic. As director of the St. Thomas Church Choir, Bach's duty made it necessary for him to compose and have ready a new composition for each church day. Many of these works were laid aside after one hearing. Through the efforts of the Bach Society, started by Robert Schumann, who had been stimulated in his endeavors by the enthusiasm of Mendelssohn, many of these cantatas and oratorios have been restored to the world. It is interesting to note in the later cantatas of the Leipsic period, the great stress laid by Bach on the instrumental accompaniment.

"My Heart Ever Faithful" is from the cantata "Also hat Gott die Welt Geliebt." No composer of later days has ever been able to express the joyous rapture of thankfulness to God the Creator more remarkably than did Bach in this aria.

[*Lesson IX, Course II.*]

35656 Suite No. 3 in D Major -Overture and Dances* **Bach**

The four greatest orchestral works of Bach's—the Suites, were written during the years 1717-1723, which were spent in Cöthen. Here Bach was Capellmeister for the young Prince Leopold, whose court orchestra was considered one of the finest in Europe. The scores of these works, which Bach termed as Overtures, were in the collection of Bach's manuscripts, which for nearly a hundred years was forgotten by the world. Through the efforts of the Bach Society, of which Schumann and Mendelssohn were both ardent members, many of these manuscripts were recovered. Bach's D Major Suite was given to the world in 1838, when Mendelssohn produced it at the Gewandhaus in Leipzic. Bach's original scoring was for first and second violins, violas, basso continuo, three trumpets or clarinos, two oboes and kettle drums. The trumpets clarinos in Bach's day were of such high pitch that modern players have found it almost impossible to play the parts. Mendelssohn rearranged the trumpet passages for the modern trumpet, and in the Gigue introduced the tone quality of the clarinets.

The Suite consists of five movements: Overture, Air, Gavottes I and II, Bourrée and Gigue.

The Overture is constructed on the old Lully pattern, beginning with a slow Introduction, *grave,* followed by a rapid Fugue, *vivace;* the *grave* returns with a slightly different treatment, to be followed by the Fugue, finally ending with the theme of the Introduction.

In this record, the repetitions have of necessity been omitted.

II. The second movement of Bach's D Major Suite is the famous Air, which is one of the most beautiful melodies ever written. It is most familiar to con-

* Other records in preparation.

certgoers as a solo violin composition, and is known as "Air on the G String." This is because Wilhelmj, the great violinist, transposed the composition to the key of C Major and thus it was possible to play it on the G string of the violin. In its original form in the Suite, the melody is given to the violins, but is not confined to the G string. The movement follows the two-part song form, each part being repeated. This composition is one of the most perfect examples of absolute music to be found in the entire literature of the art.

In the record by Herbert's Orchestra (70047), note the use of the 'cellos.

III. The third movement in Bach's D Major Suite is a simple and beautiful Gavotte. Although Bach indicates on the score Gavotte I and II, they are in reality in the form of dance-trio dance, as the first Gavotte is repeated after the statement of the second. Both Gavottes are in the same key and the composition as a whole is one of the most perfect examples of the Gavotte form in existence.

IV. The fourth movement in Bach's D Major Suite is a Bourrée. It is gay and lively in character. George Sand says the Bourrée was originally a dance of the woodcutters in Southern France, which was transplanted into the Paris salons during the dance craze of the early eighteenth century. The distinguishing feature of this dance is that it begins on the fourth beat and the phrases end on the third. This Bourrée is in two parts, without a Trio.

V. The Finale of Bach's Suite in D Major is the customary Gigue, which was the favorite dance for finales in Bach's day. The name was originally "giga," meaning the early Italian fiddle or "geige," which always played the air for this gay dance. The French name "gigue" and the English "jig" are both from the same source. This Gigue is a rollicking dance which carries to a climax the merry geniality of the Bach Suite. [*Lesson IX, Course II; Lesson XXIV, Course III.*]

74332 Praeludium **Bach**

The term *Præludium* was frequently used in Bach's day to signify the movement which preceded the main movement of the fugue in the sonata, or suite. This term was also synonymous with "preambulum," "sinfonia," "fantasia," "overture" and "toccata," all being used alike as introductory movements. This is one of the greatest examples of a Bach prelude. Notice the manner in which the theme seems to lead toward the movement which is to follow. The tone quality of the violin tremolo should be observed. [*Lesson IX, Course II; Lesson III, Course III.*]

16398 Then You'll Remember Me (2) I Dreamt I Dwelt In Marble Halls ("The Bohemian Girl") **Balfe**

Michael Balfe (1808-1870) will always be remembered as the composer of the ever popular "Bohemian Girl," which was first produced in 1843, at the Drury Lane Theatre, London. The story of the beautiful Arline, who was stolen from the home of her father, Count Arnheim, and brought up by the gypsies, is so familiar that it need not here be repeated. "Then You'll Remember Me" is sung by Thaddeus, the faithful friend and later, lover of Arline. "I Dreamt I Dwelt" is Arline's song in the second act as she tells Thaddeus of her dream. As both of these numbers are sung in English, it is not necessary to quote the words here. [*Lesson XVII, Course IV.*]

17106 Voice of the Western Wind **Barnby**

Sir Joseph Barnby (1831-1896) was a popular English organist and composer, who is known chiefly by his simple beautiful songs. "Sweet and Low" is a universal favorite. "The Voice of the Western Wind," here sung by a trio of women's voices, is another beautiful example of Barnby's melodic gift. [*Lesson VI, Course I.*]

87026 The Year's at the Spring **Mrs. Beach**

Among American composers none occupies a more enviable position than does Mrs. H. H. A. Beach, of Boston. Mrs. Beach is an exponent of the school of composition of John Knowles Paine. She is the composer of a number of large works for orchestra and chorus, and many shorter compositions for piano and violin. Of her sixty beautiful songs, none is more popular than this setting of "Pippa's Song of Happiness," from Robert Browning's "Pippa Passes." [*Lesson XXX, Course II.*]

63794 Die Ehre Gottes aus der Natur (Worship of God in Nature) **Beethoven**

Beethoven's love of nature and his faith in God's power are both reflected in this great song, which is a setting of a poem by Gellert.

The heavens are telling the Lord's endless glory.
  Through all the earth his praise is found,
The seas re-echo the marvelous story,
  O man repeat that glorious sound.

* * * * * * * *

The earth is His, the heavens o'er it bending,
  The Maker in His works behold,
He is, and will be, through ages unending,
  A God of strength and love untold.

Copy't G. Schirmer.

[*Lesson XIII, Course II.*]

74429 Faithfu' Johnie **Beethoven**

The charm of national music was beginning to make itself felt in Beethoven's day, although it was not until a later period in the Romantic School that Nationality projected itself as a definite principle of musical composition. Beethoven was greatly impressed with the beauty of the music of the British Isles and the "Scotch Snap" made a strong appeal to him. "Faithfu' Johnie" is one of the most charming of his Scotch Songs. The words are:

When will you come again, my faithfu' Johnie,
  When will you come again?
When the corn is gathered,
  And the leaves are withered,
I will come again, my sweet and bonny,
  I will come again.

Then winter's wind will blow, my faithfu' Johnie,
  Then winter's wind will blow:
Though the day be dark wi' drift,
  That I cannot see the lift,
I will come again, my sweet and bonny,
  I will come again.

And shall we part again, my faithfu' Johnie,
Shall we then part again?
So lang 's my eye can see, Jean,
That face so dear to me, Jean,
We shall not part again, my sweet and bonny,
Shall not part again.

[*Lesson XIII, Course II.*]

35576 Chorus of Prisoners ("Fidelio") **Beethoven**

Beethoven's one opera "Fidelio," although it foreshadowed the development of the modern music drama, was never a success during Beethoven's life. The male chorus of the prisoners occurs at the end of the first act. The scene shows us the courtyard of the prison, where Florestan has been unjustly confined. As the prisoners come out into the sunshine, they sing this beautiful chorus. [*Lesson VII, Course IV.*]

64446 Ich Liebe Dich **Beethoven**

Beethoven was one of the first of the great composers to recognize the importance of the German *lieder*. Grove's Dictionary says: "Enough stress cannot be laid on the importance of Beethoven's work in song-writing, for having effectively shown the power of harmony and modulation by the means of expression; also, for having enlarged the part sustained by the pianoforte. He taught his instrument, as it were, to give conscious and intelligent utterance to the poetic intention of the words. Furthermore, we must recognize that although Beethoven's genius rose to its loftiest heights in other branches of music, it was he who first raised song from the entirely subordinate position it had hitherto held, to an honorable place in the ranks of unusual art."

Ich liebe dich, so wie du mich, am Abend und am Morgen,
Noch war kein Tag, wo du und ich nicht theilten unsre Sorgen;
Auch waren sie für dich und mich getheilt, leicht zu ertragen,
Du tröstetest im Kummer mich, ich weint' in deine Klagen,
D'rum Gottes Segen über dir, du meines Lebens Freude,
Gott schütze dich, erhalt' dich mir, schütz' und erhalt' uns Beide.

I love thee as thou lovest me, at even, noon and morrow,
There was no day on which not we did share our joy or sorrow;
And well it was for thee and me to go in all by shares,
Thou wouldst my ready comfort be and I wept for thy cares,
Then blessings be upon thee love who always dearer grew,
God bless and keep thee from above, He bless and keep me too.

[*Lesson XIII, Course II.*]

17964 Minuet—C Minor Quartet (Op. 18, No. 4) **Beethoven**

It seems strange that Beethoven should have been so partial to a form which was so strictly a part of court life as the quartet, yet, it is generally believed that chamber music was his favorite means of musical expression. One gets closer to the man Beethoven in his chamber-music composition than in any of his other works. In this quartet Beethoven returns to the classic form of the Minuet for the model of the third movement. Here, although one feels the strict form of Haydn and the charm of Mozart's courtliness, the rugged strength of the mighty genius of Beethoven is also clearly apparent. [*Lesson XXVI, Course III.*]

35493 Overture "Egmont" **Beethoven**

Goethe's famous tragedy of "Egmont" was written in 1786, and in 1810 Beethoven became inspired by the poem of the mighty poet, and wrote his wonderful

incidental music for the drama. Franz Liszt has laid great stress on the fact that this is one of the earliest examples, in modern times, of a great composer drawing his inspiration directly from the words of a great poet. But the story of the gallant Duke of Egmont and his futile efforts to lead the Netherlanders against the tyranny of the Spanish king, Philip, would have been one likely to inspire Beethoven, who at heart was an ardent democrat. The music to "Egmont" consists of an overture, four entr'actes, two songs, and three pieces of incidental music. Beethoven seems to have written the music purely out of love for the play and esteem for the author. We have no account of the work having been written under contract, and no definite knowledge of its first performance beyond that of the date itself. The drama of "Egmont," however, is now never given in Germany without this music.

The Overture opens with an Introduction which foreshadows the main incident of the opening Allegro. The first subject is of a twofold character, which seems to typify Egmont as a hero, and also as a lover; this is followed by a phrase which tells of the hero's longing for action. As this phrase gradually unfolds, it is taken up by the whole orchestra and brought to a mighty climax. The second subject is said to represent Clara, the brave young sweetheart of Egmont, and tells us of her love for him. The Free Fantasia, or working out of the subjects, is followed by the regulation Recapitulation, and a Coda which Beethoven called "The Symphony of Victory." This is based on the first subject, which is given first without harmony, then with the counterpoint above, and lastly in the highest part and seems "to burn with the enthusiasm of patriotism." [*Lesson XIII, Course II.*]

35268 {Part I / Part II} 35269 Part III Overture, Leonore No. 3, Op. 72 In three parts Beethoven

In the year 1804 Beethoven was commissioned by the proprietor of the Theatre an der Wien to compose an opera, and his secretary, Joseph Sonnleithner, undertook the librettto. He chose as his subject a story which had previously been set for the Vienna opera under the title of "Leonore." This story told of a Spanish noble, Florestan, who had been falsely imprisoned by Don Pizarro, who hoped to have him put to death, and thus obtain his property. Florestan's faithful wife, Leonore, goes to the jail disguised as a lad, and known by the name of Fidelio, she obtains employment as assistant jailer, and is thus enabled to be near her husband. Don Pizarro, hearing that the Governor is to make an inspection of the prison, and fearing that Florestan will be released, determines that he shall die, and orders the jailers to dig Florestan's grave. As Don Pizarro raises his pistol to shoot the unfortunate prisoner, Fidelio throws herself in front of her husband, saying, "Kill first the wife." Just at this dramatic moment the trumpets announce the arrival of the Governor, who puts Don Pizarro to death and gives his estates to the released Florestan.

The story appealed most strongly to Beethoven, and he at once set to work to make this, his first and only opera, a masterpiece in strength and form. The work, produced November 20, 1805, was never truly popular with the Viennese public, who wished only for the cloying melodies of the Italian school. Beethoven re-wrote the work four times, and for this revision we have four overtures; the

three known as Leonore No. 1, No. 2, No. 3, and the Fidelio Overture. The Overture Leonore No. 3 is by far the greatest and is the one which was heard when the opera was rewritten in 1806. Wagner said of it: "This work is no longer an overture, but the most tremendous drama itself."

The Overture begins with an Adagio introduction, a crash for full orchestra, followed by descending scale passage, which, many critics claim, suggests the going down into the depths of Florestan's dungeon. The Allegro begins with an agitated subject, given first by violins and celli, and repeated by full orchestra. The second subject, a beautiful melody, seems to breathe peace and love, and in the way in which these themes are developed one feels that they can but stand for the two characters of Florestan and the devoted Leonore. The development reaches its highest intensity when we suddenly hear the distant sound of the trumpet, given by trumpets behind the scenes, and as the call is repeated and grows louder the Recapitulation of themes begins, the theme of the first subject now returning in more rapid tempo, and, curiously enough, given by the flute. The second subject introduces a Coda (Presto) and, mounting to a very pean of joy, the great Overture ends in the perfect happiness of right which has triumphed over wrong. [*Lessons X, XV, XXVII, Course III.*]

35506 Scherzo—Quartet in C Minor (Op. 18, No. 4) Beethoven

The set of six quartets Op. 18 is Beethoven's first work in this form. It is dedicated to Pr. von Lobkowitz, who at this period (1800) was a most generous friend to the composer.

It is interesting to note that in Beethoven's sketch book of this period, mingled with the original melodies of the quartets is to be found the theme of the andante from the C Minor Symphony, and the Finale of the Ninth Symphony. As in the first quartet of this group, Beethoven uses the Scherzo as the second movement of the fourth quartet in the series, which is in the key of C Minor. The divisions of the Scherzo should be followed, also the instruments which state the theme. [*Lesson IX, Course I; Lesson II, Course III; Lesson XXVI, Course III.*]

17964 Scherzo—F Major Quartet (Op. 18, No. 1) Beethoven

Beethoven's music has been divided into three classes, the first division, which reflects the spirit of Mozart and Haydn, being terminated with the "Eroica" Symphony (1804). Although the six quartets found in Op. 18 (1800) are the first works which Beethoven wrote in this form and belong unquestionably to the first period, there are moments when the greatness of the later Beethoven stands revealed. One of these is in the F Major Quartet, which Mendelssohn considered "the most Beethovenish of all Beethoven's works."

The use of the Scherzo here is also worthy of comment. Beethoven still retained the Minuet as the third movement of his sonatas and symphonies during most of the first period of his composition, yet here is found a Scherzo which reflects the late Beethoven! In its original form the Scherzo, literally termed "a joke," was a gay three-part A-B-A dance which we find used by many eighteenth century composers. Beethoven introduced it as the third movement of the "Sonata" form, and it takes the place of the Minuet of Haydn's original pattern. Students should listen to this composition for its form, and message, then for the differentiation of tone color. [*Lesson XXVI, Course III.*]

18124 Symphony No. 5 in C Minor (Op. 67) Allegro con brio (First Movement) **Beethoven**

Of all the great symphonies ever written, "the Mighty Fifth" by Beethoven has remained not only the most perfect example of the form, but the most direct musical message which any composer has ever given the world. Although sketches for this work are found dating as early as 1800, the Symphony was really written in the year 1807, which was one of the most tragic in the life of the composer. Realizing that his deafness came from hereditary causes which unfitted him to assume the position of husband and father, Beethoven canceled his bethrothal to the Countess Theresa Brunswick, "the Immortal Beloved," and betook himself to the little town of Heiligenstadt. His happiness on being again in the country caused him to conceive and plan the "Pastoral Symphony," which was finished the following year. Yet, that Beethoven was in a despairing mental condition is apparent from his letters at this time. He writes to Wegeler: "I will struggle with my Fate; it shall not destroy me." Later, in speaking of the opening theme of this Symphony, which is in truth the "motto" of the whole work, Beethoven is reported to have said—"Thus knocks Fate at the door."* Therefore, it has become the custom of musical writers to allude to this Symphony as "The Fate" Symphony and a definite program has been built up to fit the work, the underlying thought of which is Beethoven's struggle and triumph over the Fate which would overcome him.

At the centennial celebration of Beethoven's birth, Richard Wagner, in speaking of the C Minor Symphony, said: "This work captivates us as being one of the rarer conceptions of the master, in which painfully agitated passion, as the opening fundamental tone, soars up on the gamut of consolation, of exaltation, to the transport of triumphant joy. Here already lyric pathos almost enters an ideal dramatic sphere in the more definite sense, and while it might appear doubtful whether thereby musical conception might not already be clouded in its purity, because it might mislead to the introduction of concepts which appear in themselves altogether foreign to music, there is, on the other hand, no mistaking the fact that the master was not guided in this by an erring esthetic speculation, but solely by an ideal instinct growing out of music's own proper sphere."

This work was first produced December 22, 1808, at the *Theater an der Wien*, Vienna. The Symphony No. 6 ("Pastoral") was also given on this occasion. The work is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, double bassoon, two horns, two trumpets, three trombones, kettle drums and strings.

The first movement opens without Introduction, the first subject ("Fate motive") being heard in octaves in the strings and clarinets. The rhythmical foundation of the whole work rests on the opening four tones. The second subject, which is introduced by the "Fate motive," is given in the horns (fifty seconds from the beginning), then carried on by the strings to a *crescendo coda* based on the first subject. After the repetition of subjects (here omitted), the *Free-Fantasia* begins. For fifty-five measures (forty seconds) this is given over to a development of the "Fate motive"; then the second subject is heard in the

* "So klopft des Schicksal an die Pforte."

violins and is followed by a dialogue in chords between wood-wind and strings. The first half of the record ends with a *fortissimo* statement of the first subject in the full strength of the strings, which marks the beginning of the Recapitulation.

The first subject is now heard in the violins; an *adagio cadenza* in the oboe then leads up to a recurrence of the first theme in full strings. The second subject now appears in C Minor in French horn (bassoon) and the Coda is given over to a development of the first subject (''Fate motive''). [*Lesson XXV, Course III.*]

35580 Symphony No. 5 in C Minor—Andante (Second Movement) Beethoven

The second movement of the Beethoven Fifth Symphony is one of the most beautiful single movements in all orchestral literature. In form, a set of variations on a double theme, the composer here presents a message of consolation and peace. The first theme is announced by the violas and violoncellos, then the wood-wind, and later the full string choir continue it. The second theme appears (fifty-six seconds from beginning of record) in the clarinets and bassoons, with a running accompaniment in the violas and the basses *pizzicato*. This is followed by a recurrence of the same theme given by horns and oboes. The first variation is in the original key (C Minor), given by 'cellos and violas, *pizzicato* on the other strings. The variation on the second theme begins with the violas. (This first variation (forty-eight measures) in sixteenth-notes has been omitted on the record to meet requirements of time.) The second variation in thirty-second notes is given by the lower strings with *pizzicato* in the violins and double basses, followed by a short duet between the clarinet and the bassoon. The second theme is now proclaimed by the full orchestra. (End of A side of record.) The third variation, in A Flat Minor, is given by the wood-winds with *pizzicato* harmony from the other strings, except the violins, which provide a broken chord figure. There is no development of the second theme in this variation. The Coda follows, the bassoon presenting the theme, which is later taken up by the 'cellos. The movement ends with a statement of the opening subject. [*Lesson XIII, Course II; Lesson IV, Course III; Lesson XXV, Course III.*]

18278 Symphony No. 5 in C Minor—Scherzo (Third Movement) Beethoven

The third movement of Beethoven's Fifth Symphony he termed *Allegro*. It is in truth a *Scherzo*. Berlioz speaks of it as ''a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fixed on you.'' The movement opens with a mysterious theme given by the 'cellos and basses. This is repeated, with but slight change; a new idea presents itself in the French horns *fortissimo*. This is based on the rhythm of the ''Fate motive'' of the first movement, and if there is any significance to the program, which declares this Beethoven's struggle over Fate, this movement at once announces that the struggle has recommenced. The Trio begins with the remarkable theme given by the double basses, which Berlioz so aptly likened to ''the gambols of a frolicsome elephant.'' After a diminuendo the first part of the movement is repeated. But now the theme of the Scherzo is given *staccato* by the 'cellos and basses. In this

form it is even more sinister than when first stated. The movement is connected by a transitional passage to the Finale. This is a remarkable example of the use of the kettle drums. [*Lesson VI, Course III; Lesson XXV, Course III.*]

35637 Symphony No. 5 in C Minor—Allegro (Finale) Beethoven

The Finale of Beethoven's Fifth Symphony is a veritable hymn of triumph, and one readily believes that Beethoven has given us in music his defeat of the fetters with which Fate would bind him.

From the transitional passage given by the kettle drums the violins emerge triumphant, and lead the full orchestra into the statement of the first subject of this movement. A transitional passage given by the wood-winds and horns leads into the *second* theme, a more tender melody given by the first violins, accompanied by second violins and violas. This subject is of two parts, the second being stated by the violas and clarinet, and carried on by the full orchestra. The Development is given over almost entirely to the second subject, which is worked up to a tremendous climax *fortissimo;* the sinister theme of the Scherzo is now heard again, leading into the Recapitulation, in which the subjects are again brought back practically in the same form as when they were first heard. A *Presto coda* in which "the pinnacle of unrestrained joy is reached," brings this remarkable Symphony to its close. [*Lesson XXV, Course III.*]

35320 Andante—Symphony F Major "Pastoral" (Op. 68) Beethoven

The second movement, or Andante, of Beethoven's "Pastoral" Symphony is one of the most exquisite bits of tone painting in the entire range of music. The composer tells us by his title that he is describing a "Scene by the Brook," and he furthermore also wrote on the score the words "Nightingale, Quail and Cuckoo," as though anxious to have us hear with him the bird songs which had inspired him in the writing of this work. During the time which Beethoven frequently spent in Heiligenstadt, the little peasant village where this work was written, his favorite place for composing was underneath a large elm by the side of a rippling brook. Years after the "Pastoral" Symphony was completed, Beethoven pointed out this spot to his friend Schindler, saying, "This is where I wrote the 'Scene by the Brook' and the yellow-hammers were singing above me, and the quails, nightingales and cuckoos calling around me."

The opening subject is given by the divided 'cellos, the theme well reproducing the murmur of a running stream. This theme is really the background for the picture, and although various other motives are heard, some more or less imitative of the varying sounds of nature, the entire movement is technically constructed on the one subject. At the close, Beethoven has designated the voices of the nightingale, quail and cuckoo as being disinctly audible above the murmur of tone with which the movement closes. [*Lesson V, Course III; Lesson XXVII, Course III.*]

88104 Casta Diva (Queen of Heaven) ("Norma") Bellini

Although Bellini's opera "Norma" is now rarely heard in its entirety, the charm of this aria still holds the concert public. No greater opportunity was ever given the coloratura soprano to show her powers than in the "Casta Diva." The action of "Norma" takes place in Gaul, following the Roman

conquest. Norma, the high priestess of the Druids, has been false to her vows and is secretly wedded to Pollione, a Roman pro-consul. When the Druids declare war on the Romans, Norma rebukes them and prays to the moon—''that fair queen of heaven'' to grant peace. [*Lesson X, Course IV.*]

17174 Hear Me, Norma (Clarinet and Oboe) **Bellini**

This is a good opportunity to study the tone quality of the clarinet and oboe as they sing for us this famous duet from the first act of ''Norma.'' [*Lesson XI, Course III; Lesson XII, Course III.*]

62642 Ah! fosco ciel! (When Daylight's Going) (''La Sonnambula'') **Bellini**

This interesting chorus occurs at the end of the first act of Bellini's pastoral opera ''La Sonnambula.'' A stranger, who has come to the village, is told of a specter, which has appeared each night in the village. He laughs at this tale, but the villagers in this descriptive chorus tell him of the ghostly visitor. [*Lesson X, Course IV.*]

35462 March Rakoczy (''Damnation of Faust'') **Berlioz**

The ''March Rakoczy'' is the national air of Hungary and was originally written by Michael Barna, a gypsy court musician of Prince Franz Rakoczy, from whom this composition takes its name.

The Rakoczy family were the leaders of the Hungarian independent movement for many generations; the most famous member of the family being Franz II (1676-1735), who led the Hungarian Revolution in 1703. It is said that when the Prince with his young wife, Princess Amalia Catherine of Hesse, made his state entry into Eperjes, this march was played by the court orchestra under the direction of the composer, Barna. In 1711, when Franz led the revolt against Emperor Leopold I, Barna revised the original melody into a warlike march, which has since remained the battle hymn of the Hungarians, being equally popular among the music-loving gypsies as with the Hungarian noblemen. The manuscript of the march was kept in the Barna family, although the theme was used and adapted by many Hungarian musicians. Much of the popularity of the march was due to the personal beauty and musical genius of a young gypsy girl violiniste, Pauna Cznika, the granddaughter of Barna, who played her grandfather's composition at all her concerts. After her death, the manuscript came into the hands of another Hungarian gypsy violinist, Ruzsitka, who rewrote the march, giving it much of the strength and character it now possesses.

Berlioz, the great French composer, to whom we owe the present arrangement, borrowed his version from that of Ruzsitka. The idea of using this march came to Berlioz while he was in Buda-Pesth, arranging for a performance of his ''Damnation of Faust.'' Realizing the great patriotism of the Hungarian people, Berlioz changed his libretto to suit the situation, and took his much travelled Faust to Hungary, that he might witness the departure of the Hungarian troops for the war, and an opportunity was thus given for the Rakoczy March to be played. The suc-

cess of this plan was overpowering—Berlioz tells us that the enthusiasm at the first performance in Pesth was so extraordinary, that it quite frightened him. [*Lesson XXI, Course I; Lesson XVI, Course II; Lesson XXVIII, Course III.*]

35462 Minuet of Will-o-Wisps ("Damnation of Faust") Berlioz

This dainty orchestral number with its remarkable use of the piccolo flute, occurs in the first part of "The Damnation of Faust." As Berlioz describes it, "Mephistopheles, to excite in Faust's soul the love of pleasure, convokes the spirits of the air and bids them sing and dance before him." After this "Dance of the Sylphs" Mephistopheles orders the Will-o-Wisps to fly before Marguerite's eyes and dazzle her with their brilliancy. The tiny specks of light appear and dance this charming and delicate minuet. [*Lesson XVI, Course II; Lesson X, Course III; Lesson XXVIII, Course III.*]

81034 Serenade Mephistopheles ("Damnation of Faust") Berlioz

The great serenade for Mephistopheles occurs in the third part of "The Damnation of Faust," the cantata by Berlioz. The scene is Marguerite's chamber, where Mephistopheles and Faust are hidden. The beautiful maiden sings, as she prepares for the night, the romantic ballad of "The King of Thule." Mephistopheles then summons the will-o'-the-wisps to come and dance about the room that the maiden may be bewildered and entranced. Then with demoniac laughter he sings this serenade "Why Dost Thou Wait at the Door of Thy Lover?" while the orchestral accompaniment still depicts the swarm of will-o'-the-wisps, which surround him. Note the pizzicato of the strings which is here employed to describe Mephistopheles' guitar. [*Lesson XVI, Course II.*]

35241 Overture, "Le Carnaval Romain" Berlioz

The overture "Le Carnaval Romain," was written by Berlioz to serve as the overture to the second act of his opera "Benvenuto Cellini," which was produced in 1838. It is, therefore, to be seen that Berlioz preceded Wagner in the use of overtures before the various acts of the opera. Berlioz, in his memoirs, tells us that on the night of the presentation of "Benvenuto Cellini" this overture was received with "exaggerated applause," while the opera itself was "a brilliant failure," being "hissed with remarkable energy." The theme of the "Carnaval Romain" is a Saltarello, which is to-day still sung and danced in Rome. This theme opens the overture, and is followed by a slow melody of a romantic nature given by English Horn; then suddenly the Saltarello theme is taken up again by the full orchestra; the development is practically taken up with this theme, although the second subject is brought back once more to serve as contrast to the brilliant vigor of the dance subject. [*Lesson XVI, Course II; Lesson XXVIII, Course III.*]

88073 Lo, Here the Gentle Lark Bishop

This brilliant soprano solo is a setting of Shakespeare's verses by Sir Henry Rowland Bishop (1786-1855). Bishop was the composer of over eighty operas and many shorter compositions, yet few of his works are known to-day. This

aria demands the most pure and flexible coloratura voice. The obbligato for flute is supposed to depict the voice of the lark.

Lo, here the gentle lark, weary of rest
From his moist cabinet mounts up on high
And wakes the morning, from whose silver breast
The sun ariseth in his majesty,
Who doth the world so gloriously behold
That cedar-tops and hills seem burnish'd gold.

(From "Venus and Adonis.")

[*Lesson X, Course III.*]

88416 Agnus Dei **Bizet**

This beautiful setting of the Agnus Dei (O Lamb of God), the prayer in the Roman Catholic Mass, is the air from the Pastorale of "L'Arlessienne" by Georges Bizet. It was arranged in this form by Ernest Guiraud (1837-1892), one of Bizet's colleagues in Paris, who was a great admirer of the composer of "Carmen." Guiraud did much to aid the French public in their tardy appreciation of the works of Bizet. [*Lesson XXIX, Course IV.*]

88085 Habanera ("Carmen") **Bizet**

The "Habanera" for mezzo-soprano is from Bizet's opera "Carmen," where it is sung by the Spanish cigarette-maker as she is trying to persuade the unfortunate Don Jose to fly with her. This aria is not only a beautiful composition for the singer, but it is an excellent example of national expression, as Bizet here uses a Spanish gypsy dance tune as the basis of his musical composition. [*Lesson IV, Course I; Lesson XXV, Course IV.*]

92065 Toreador Song ("Carmen") **Bizet**

This ever popular aria for baritone is sung by the toreador Escamillo in the second act of Bizet's "Carmen." The scene shows the inn of Lillas Pastia, where Carmen and her gypsy friends are singing and dancing. All hail with joy the arrival of Escamillo, who tells them of the dangerous joys of the bull fight, in this remarkable descriptive aria. [*Lesson V, Course I; Lesson XX, Course II; Lesson I, Course IV; Lesson XXV, Course IV.*]

17660 Pastorale—Adagietto—Suite No. 1 "L'Arlesienne" **Bizet**

The music to "L'Arlesienne" was written by Bizet in 1872 at the request of Carvallo, of the Vaudeville Theatre, Paris, who wished to revive the melodrama of Alphonse Daudet. The work was withdrawn after fifteen performances and Bizet arranged the best numbers in the form of two Concert Suites. Ten years after Bizet's death, the play of Daudet, with this incidental music, was revived in Paris and has since been given repeated performances. The story briefly told, is of a young man Frederi, who although bethrothed to his childhood sweetheart Vivette, has become enamoured of a fascinating dancer of Arles, whom he strives in vain to forget. On the night when the peasants celebrate the Festival of Saint-Eloi and the bethrothal of Vivette and Frederi, he becomes demented with the memories of L'Arlesienne and throws himself from the loft of the farmhouse, breaking his skull. This tragic tale is somewhat relieved by the charming love story of Mere Renaud and Balthazar, two old peasants, who had loved in their

youth, but she had married another. They had kept from speaking, although seeing each other every day, until after her husband's death, they met at the bethrothal of Frederi and Vivette, and a beautiful and touching love scene takes place. It was for this scene that the charming Adagietto was written; as Philip Hale says, "I know of nothing in dramatic music that approaches this Adagio, which not only accentuates the sublimity of the text, but rises to a height of pathos beyond the reach of word or gesture." [*Lesson XXX, Course III.*] (Optional.)

35461 Prelude ("L'Arlesienne") **Bizet**

For the overture to this musical setting of Daudet's drama "L'Arlesienne," Bizet used as his musical theme the old French Noel, "March of the Kings." French legend tells that the "Three Wise Men" visit Provence each Christmas. In many French towns a curious custom still exists. Three boys, dressed as the three kings, visit all the homes on Christmas Eve, singing this old "Noel" as they march. The march is in two parts; the second theme* being as distinctive as the first.

" 'Twas early morn, when on the great highway,
I saw three kings and all their courtiers on the way.
And marching first, guarding them from harm,
Came men at arms with their bucklers on."

Copy't C. C. Birchard & Co.

[*Lesson XVIII, Course I; Lesson XXX, Course III.*]

88498 Good-Night **Bohemian Folk-Song**

This short simple song is one of the most popular folk songs of Bohemia, and is sung every night by thousands of Bohemian children.

Good-night, beloved, good-night, good-night,
God keep you safe in His watchful sight,
Good-night, dear, softly sleep.

Copy't Rev. Vincent Pisek.

[*Lesson XX, Course I.*]

87215 Slovacka Piseñ **Bohemian**

When Christianity was introduced into Bohemia the Church authorities attempted to suppress the songs of the people, but their efforts were vain, for music is to the Bohemian a part of his daily life.

Although the Bohemians are usually called Czechs, one must not forget that the Czechs were originally of Slavonic origin. Therefore there is much in the music of all the Slav nations which is similar.

From the seventeenth century on, the influence of Germany, France and Italy swept into the courts of the Bohemian noblemen, yet the old village town pipers and chorus masters succeeded in keeping alive the songs and dances of the folk. Mme. Destinn, the great Bohemian soprano, has done much to make known the charms of the Bohemian folk song. This selection is an excellent example of the Slavic characteristic folk melody. The music is taken from the unfinished opera, "The Nazerenes," by Karl Kovarovic. The Bohemian words are by Mme. Destinn, who sings the song. [*Lesson XX, Course I.*]

*It is this second theme which was used for the March in Maeterlinck's "Blue Bird," the action of which takes place on Christmas eve.

87197 The Wedding **Bohemian Folk-Song**

One of most popular of the Bohemian folk songs is "The Wedding," which is a "dialogue song" sung by the bride and bridegroom.

To the church door now they lead my dear one;
"This time, O maiden dearest, this time thou art mine."
"No, not quite yet, my most beloved,
I am my mother's still, not thine."

* * * * * * * * * * * *

From the altar now I lead my dear one;
"This time, O maiden dearest, this time thou art mine."
"Now I am thine, my most beloved,
Not my mother's now, but thine."

Copy't Rev. Vincent Pisek.

[*Lesson XX, Course I.*]

17600 At the Brook **Boisdeffre**

Rene de Boisdeffre (1838-1906) was a talented French composer who is chiefly known for his chamber-music compositions. He wrote with great elegance of style and his compositions are always pleasing to the ear. This short piece is for trio; violin, 'cello and piano, and is an excellent example of poetic thought. Note the rhythmic imitation of the brooklet. [*Lesson IX, Course I.*]

87067 Folletto, folletto (Sprites of Hades) ("Mefistofele") **Boïto**

This interesting duet is sung by Mephistopheles and Faust in the second act of Boïto's setting of the Faust legend. Mephistopheles is leading Faust to the summit of the Brocken, where the witches' revel is held. Notice the use of the piccolo-flute in the instrumentation. [*Lesson XX, Course IV.*]

64306 A Perfect Day **Jacobs-Bond**

One of the most popular compositions of any American composer is this charming song by Mrs. Carrie Jacobs-Bond. This is a perfect example of poetic thought. [*Lesson II, Course I.*]

74303 Hungarian Dances **Brahms**

Brahms became interested in Hungarian music through his friendship for Eduard Remenyi, the great violinist—and to him he dedicated his Hungarian Dances, written originally for the piano. Brahms does not give us a clue as to whether the dances are original or taken from the real Hungarian melodies. It is certain they possess all the national characteristics of the Czardas, the alternating Lassan and Friska being excellently employed. These arrangements for violin were made by Joseph Joachim, the great violinist who was a warm admirer of Brahms. [*Lesson XXI, Course I; Lesson XXI, Course II; Lesson XXI, Course III.*]

17973 Hungarian Dance No. 5 **Brahms**

Brahms left four books of Hungarian Dances, which in their original version were written as pianoforte duets. One of the most typical of the unusual charm of the Hungarian influence is No. 5 of the series, which is played on this record by the "cembalom," an instrument which belongs distinctly to the Hungarian

Gypsy Orchestras. Beyond doubt the cembalom is the direct descendant of the dulcimer of Biblical days. It has passed through the transformation of the clavi cembalo or early keyboard instrument which was the precursor of the harpsichord, clavichord and modern pianoforte. Among the folk it has retained many of its ancient characteristics, and in the gypsy orchestras of Poland and Hungary it has changed but little from the early form. As used by the Hungarians, the cembalom has a trapezoidal sounding board with metal strings. Each note has from three to five strings and the tone is produced by two small, padded, hammer-like sticks. The instrument has a range of four octaves, so that compositions of pretentious proportions are possible to be played upon it. The reverse of this record is a typical Hungarian Czardas, also played on the cembalom. [*Lesson XXI, Course I.*]

64500 Liebestreu (Faithful Love) **Brahms**

This beautiful song is the first in a collection of six (Opus 3) with which Brahms made his début as a song writer (1854). The collection was dedicated to Bettina von Armin, who is known to German literature as "Goethe's Bettina," or "Goethe's Child."

The poem by Robert Reinick (1805-1852) is in the form of a conversation between a mother and her daughter. For the musical setting, Brahms has chosen the simple folk-song form, but although each verse is repeated almost identically there is ever increasing force and speed until the mighty climax at the end.

As Fuller-Maitland so well expresses it, "Not Schumann himself had the secret of giving expression to the most intimate emotions of woman's love, with so certain a hand as Brahms in the wonderful 'Liebestreu' with its climax of passionate utterance." The words are:

"Oh! consign, consign thy woe, my child,
To the deep, to the wily deep!"
—A stone it hideth beneath the waves,
My woe in vision doth keep.

"And the love that in thy bosom dwells,
Pluck it out, pluck it out; nor sigh!"
—Though a flower doth droop if it be plucked,
Not so true love doth die.

"And thy vow, and thy vow, 'twas but a word
In the wind; then gone and past!"
—Oh! mother, the tempest may sever the rocks,
By my vow will withstand its blast.

[*Lesson XXI, Course II.*]

64402 Lullaby **Brahms**

In this beautiful lullaby, Brahms has caught the simple grace of the folk song. When one remembers the greatness of Brahm's contrapuntal skill one feels that Gluck spoke the truth when he said, "Simplicity and truth are the sole principles of the beautiful in art." [*Lesson XIV, Course I; Lesson XXI, Course II.*]

87239 Sapphische Ode **Brahms**

Brahms wrote nearly two hundred songs following the form of the folk-song, the "durch componirt" song and in a few instances the "art ballad" also. For

the most part, however, poems descriptive of nature, or of individual moods inspired by nature, made the strongest appeal to him. Fuller-Maitland says, "One would be tempted to call Brahms the Wordsworth of music, were there not a warmer passion, a higher ecstasy, and a deeper insight in his works than Wordsworth could ever obtain." Yet love songs also play an important part in the Brahms song literature. The Sapphic Ode, which is a love song in the style of Sappho, the Greek poetess, was inspired by the verses of Hans Schmidt. It will be remembered that Sappho, the poetess, who was born about 625 B. C., was renowned for her hymns and odes to Venus. Schmidt in his verses and Brahms in his exquisite musical setting have reflected the simple and exquisite dignity with which Sappho clothed her verses. The words are:

Rosen brach ich Nachts mir am dunklen Hage
Süsser hauchten Duft sie als je am Tage
Doch verstreuten reich die bewegten Aeste
Thau der mich nässte
Auch der Küsse Duft mich wie nie berückt
Die ich Nachts vom Strauch deiner Lippen pflückte;
Doch auch dir, bewegt in Gemüth gleich jenen
Thauten die Thränen.

Roses did I gather by moon's pale gleaming,
Sweeter far were they than by sun's full beaming;
Yet fell from the branch torn to reach the flowers,
Dewdrops in showers.
Kisses on thy lips in the gloaming planted,
Greater bliss seem'd than to my soul e'er granted,
Yet thine eyes through my fondest vows' renewing;
Tears were bedewing.

The translation given here is from the excellent "Handbook to Brahms" by Edwin Evans. [*Lesson XXI, Course II.*]

45069 Non piango e Non sospiro ("Eurydice") **Caccini**

Giulio Caccini, or Giulio Romano as he is sometimes called, was one of the original members of the Florentine Camerata. He as well as Peri wrote a musical setting for the drama "Eurydice" by Rinnuccini. Several of the selections from Caccini's setting were used in the original performance at the Pitti Palace in 1600, though Caccini also contributed to that occasion a shorter composition in the same style. The two settings of "Eurydice" have much in common, and are so similar in style that one can easily see how they could have been combined for one performance. This new style, known as the *stile rappresentativo,* shows a close observance to the meaning of the text and a subservience to the structure of the poetry which is almost servile. Yet in this aria, which voices the resignation of Orfeo, there is much dramatic strength and purity. It is in truth a wonderful illustration of the principle "that music, drama and interpreter are of equal importance." [*Lesson VI, Course II; Lesson II, Course IV.*]

64516 From the Land of the Sky Blue Water **Cadman**

One of the most talented young American composers is Charles Wakefield Cadman, who is employing the melodies of the American Indians in his works.

Mr. Cadman has written a collection of Indian songs, of which this is the best known. It is developed from an Omaha tribal melody transcribed by Miss Alice Fletcher. [*Lesson XXX, Course II.*]

17703 Come Raggio di Sol **Caldara**

One of the last composers of the seventeenth century Venetian opera school, Antonio Caldara (1670-1736) is best known for his contemplative style of composition. His works include operas, sacred operas (a particular form of oratorio), oratorios, cantatas and masses. This aria is the most familiar and beautiful of Caldara's known works. The melody fits the text in a union which was rarely found in the early schools of opera.

As on the swelling wave, in idle motion,
Wanton sunbeams at play are gaily riding.
While in the bosom of unfathomed ocean
There lies a tempest in hiding.
So are many that wear a mien contented.
* * * * * * * *
While deep within the bosom lies a heart tormented.

Copy't 1894 G. Schirmer.

[*Lesson VII, Course II; Lesson III, Course IV.*]

17870 Joseph Mine **Calvisius**

Sethus Calvisius (1556-1615) was one of Bach's predecessors at the Thomas Schule in Leipzic. Calvisius was not only renowned as a musician but was also a famous chronologer and astronomer. While in Leipzic in 1611, he was offered the Chair of Mathematics at Wittenberg University, a position he declined in favor of music. Many of his hymns and motets are in the Library of the Thomas Schule, and doubtless they did much to inspire Bach. One of the few works of Calvisius that is generally known is this motet, "Joseph Mine." Written in 1587, it is an excellent example of the counterpoint of the schools of that period.

Joseph, tender Joseph mine,
Help me rock my babe divine,
Slumber, darling baby mine.

Eja, eja, sunt impleta quae praedixit Gabriel:

Eja, eja, eja.
Virgo Deum genuit,
quod divina voluit clementia,
clementia, clementia, clementia.
* * * * *

Copy't 1898 G. Schirmer.

[*Lesson V, Course II.*]

17703 Vittoria, mio Core! **Carissimi**

It was Carissimi who developed the early oratorio and in truth laid the foundation of that form. Although he wrote many operas and cantatas he is chiefly identified with the oratorio school. The words of this aria are not religious, but in character it is similar to the virile baritone arias of the day. Compare it with "Sound an Alarm" by Handel. This aria describes a poor lover who has attempted to break love's bonds and has at last achieved his purpose.

Victorious my heart is,
And tears are in vain,
For love now has broken
Its shackles in twain.
* * * *

Copy't 1880 G. Schirmer.

[*Lesson VII, Course II; Lesson III, Course IV.*]

45069 Intorno all' idol mio (Caressing Mine Idol's Pillow) **Cesti**

Marc Antonio Cesti was a Franciscan monk who was born in Arezzo 1620 and died in Venice in 1669. He is identified with the second period of Venetian Opera. In attempting to free the opera from the buffoonery of his predecessor, Cavalli, and also to introduce the more dignified character of his master, Carissimi, Cesti divided the opera into Opera Buffa and Opera Seria (the latter is often referred to as "Oratorio Opera"). His chief contribution to opera was the form of the *Da Capo* aria, or the repetition of the first part of the aria entirely, after the conclusion of the second part. It was due to the later development of the *Da Capo* aria that the opera lost so much of its dramatic strength. Cesti's first opera, "Orontea," was produced at Venice in 1649. This aria, which is from "Orontea," is an excellent example of the *Da Capo* form.

Caressing mine idol's pillow,
Breathe lightly o'er me, ye zephyrs,
Bear my greeting to her.

[*Lesson VI, Course II; Lesson II, Course IV.*]

88526 Aria from "La Revoltosa" **Chapí**

The most distinctive form of musical entertainment in Spain is the Zarzuela. In fact these national Opera Buffas rival the bull fight in popularity with the people. The Zarzuela is usually in one act, and frequently three or four are given in one evening. Occasionally the same one is given twice in an evening. In every principal city of Spain is the *Teatro de la Zarzuela*, which is devoted exclusively to the performance of these works. Although the plots are often of a tragic character, they are never without their elements of humor. Chapi, who recently died at the age of 58, was one of the most popular of the Spanish writers of Zarzuelas.

"La Revoltosa" was one of his last works in this form. The duet here presented is sung by soprano and baritone. [*Lesson XVII, Course I.*]

55031 Les Sylvains **Chaminade**

Cécile Chaminade is one of the most interesting personalities of the modern musical world. She was born in Paris, in 1861, and has always lived in the French capital. She is known not only as a virtuoso pianist, but also as an excellent composer. Her best compositions are her songs and short piano compositions, which are all in the style of the Romantic School. This is an excellent example of the charming grace of the French poetess-musician. [*Lesson XXVII, Course II.*]

55072 Veni, Creator Spiritus **Charlemagne**

This old Latin hymn has been for centuries attributed to Charlemagne, though there are some Church authorities who claim that it is one of the Ambrosian hymns of the fourth century.

Ekkehard's "Life of Notker" (a work of the thirteenth century) tells that Notker, who was a man of gentle, contemplative nature, was moved by the sound of a mill wheel to compose the musical sequence, "Sancti Spiritus adsit nobis gratia." When he had finished this hymn he sent it as a present to the Emperor Charles ("Charles the Bold"), the grandson of Charlemagne. The Emperor sent him in return the hymn "Veni Creator," which "the Spirit had inspired him to

write.'' Some historians point out this story and claim that Charles the Bold appropriated the hymn of his grandfather for this occasion. The army of Jeanne D'Arc is known to have used this chant as their battle hymn, and it is said that the troops led by ''The Maid of Orleans'' sang the ''Veni Creator'' before every battle.

It has been constantly sung throughout Western Europe as part of the offices for the coronation of kings, the consecration and ordination of bishops and priests and for all high ecclesiastical solemnities, including the coronation of popes. Gustave Mahler uses this hymn as a text in the first movement of his Eighth Symphony.

The Latin verses here used are:

	English Translation
Veni Creator Spiritus	Come, Holy Ghost, Creator blest,
Mentes Tuorum Visita	And in our souls take up Thy rest;
Imple superna gratia	Come with Thy grace and heavenly aid
Quae tu creasti pectora.	And fill the hearts which Thou hast made.
Qui paraclitus diceris	O Comforter to Thee we cry;
Donum Dei altissimi	Thou Heavenly gift of God Most High;
Fons vivus, ignis, caritas	The fount of life, the fire of love
Et Spiritalis unctio.	The soul's anointing from above.
Hostem Repellas longius	Do Thou the enemy repel
Pacemque dones protinus	And grant Thou peace at home to dwell;
Ductore sic te praevio	With Thee, our head, protecting arm,
Vitemus omne noxium.	May we escape from every harm.

[*Lesson III, Course II.*]

74252 Depuis le jour (''Louise'') **Charpentier**

Charpentier in his opera ''Louise'' paints in tone a perfect picture of the Bohemian life in Paris. This great aria occurs in the third act, which takes place in the garden of the small house on Montmartre where Julien has taken Louise. To his question if she is truly happy, she replies in this song. [*Lesson XXVII, Course IV.*]

55075 Guide Thou My Steps (From ''Les Deux Journées'') **Cherubini**

Maria Luigi Carlo Zenobio Salvatore Cherubini (1760-1842) is one of the most interesting personalities of musical history. But four years younger than Mozart, he lived to see the beginning of the modern school of music. (The first performance of Wagner's ''Rienzi'' took place in 1842.) Born in Italy, Cherubini lived most of his life in France, where he witnessed the great Revolution, the rise and fall of Napoleon and the reconstruction of the Republic under Louis Philippe. At the founding of ''the Conservatoire de Musique'' in Paris, 1795, Cherubini was appointed one of the three Inspectors, later, on account of Napoleon's aversion to him, Cherubini went to Vienna; but the war between Austria and France soon brought him into the power of his old enemy, and he returned to France, where he went into semi-retirement for several years. During ''The Hundred Days'' Napoleon made him a Chevalier of the Legion of Honor, and he received further honors from Louis XVIII. In 1822 he became Director of the Conservatoire, and during his long régime there he had the formation of all the important French Composers of the Romantic School.

Cherubini's career as a composer is usually divided into three periods. The first (1760-91) is the Italian Period, and most of the works of this time are in the old style of the Italian Church School, or light operettas. In the second period his greatest dramatic works were written; while in the third period dating from 1816, his sacred compositions were perfected. The most popular of Cherubini's operas is "Les Deux Journées," written in 1800. This work, known as "Der Wasserträger," is called in English either "The Two Days," or "The Water Carrier." Its setting is Paris during the "Reign of Terror," and the story is of a poor water carrier who befriends a French magistrate. Although Cherubini devoted his life to French music, one can hardly class him as a French composer, for he never lost his classic manner of expression. It is therefore but natural that his music has met with greater appreciation in Germany than in any other land. "Der Wasserträger" is still a popular opera on the German stage. Beethoven considered the libretto of this opera the best in existence and esteemed Cherubini among all the writers for the stage of his day. [*Lesson XVIII, Course II; Lesson VII, Course IV.*]

55075 Requiem Aeternam from Requiem Mass in C Minor **Cherubini**

It is in his sacred music that Cherubini most freely developed his individual genius, for his great knowledge of counterpoint is here combined with the best of his writing for the voice. The Requiem in C, which belongs to the third period of Cherubini's life, is rightly regarded as his greatest and most famous work. The Requiem Mass is the most solemn Mass of the Catholic Church. Palestrina gave it its present form, but it remained for Mozart and Cherubini to carry the form to its culmination. Cherubini left two marvelous works in this form; the first, in C Minor, was written for the anniversary of the death of King Louis XVI (1793), and was sung for the first time at the Abbey Church of St. Denis 1817. "Its general character is one of extreme mournfulness, pervaded throughout by deep religious feeling." This is particularly noticeable in the opening chorus (Introit), "Requiem Aeternam." [*Lesson IX, Course IV.*]

74260 Étude (Opus 10, No. 5) **Chopin**

Chopin, in speaking of his Études, says: "Everything is to be read *cantabile*, even in my Études; everything must be made to sing—the bass, the minor parts—everything. The singing hand may deviate from strict time, but the accompanying hand must keep time. Fancy a tree with its branches swayed by the wind—the stem is the steady time, the moving leaves are the melodic inflections."

Chopin's music, even in these short studies, is always expressive of his own individual sufferings. For this reason he has often been compared to Heinrich Heine, whose tragic heart longings always color his lyric poetry.

Of all the piano virtuosos Chopin has achieved the greatest fame as a composer for his chosen instrument. Always spontaneous, always refined, always romantic, each short piece by Chopin, be it intended as a study, or as a prelude, or as a definite dance form, has its own individual place in the works of the composer, and in the hearts of the audience of Chopin's admirers. [*Lesson XVII. Course II.*]

35157 Funeral March **Chopin**

This ever popular composition is in reality the third movement of Chopin's great B flat minor Sonata for piano, written by the Polish pianist while in Paris and really reflects his grief over the loss of Polish independence. The march follows the regulation form of march, trio, march. Notice the theme of the trio, which seems to breathe a spirit of consolation in sorrow. Liszt says of this composition: "All that the funeral procession of an entire nation in mourning, weeping for its own death, could contain of desolate woe, of deepest sorrow, is found in this funeral knell. One feels here that it is not only the death of a hero who is mourned, while other heroes remain to avenge him, but rather that of an entire generation of warriors who have succumbed, leaving only women, children and priests." [*Lesson XVII, Course II; Lesson XVIII, Course III.*]

64224 Mazurka No. 2, A flat Major **Chopin**

The Mazurka is a Polish dance, which is said to have originated in the sixteenth century. It was always sung while the folk danced, and is exclusively a dance of the common people, whereas the Polonaise is the dance of the nobility. Although the name Mazurka means measure, the dance is remarkable for the variety and liberty of its performance; in fact, many mazurkas become in truth improvisations, for the invention of new steps and figures was ever permissible. The music is 3-4 or 3 8 time and consists of two parts of eight measures, each, repeated several times.

Chopin treated the Mazurka in a new and original manner, refining it of all vulgarity. He employed Polish folk tunes, but retained little more than the character of the old folk dance. [*Lesson XXIII, Course I; Lesson XXII, Course III.*]

64076 The Minute Waltz **Chopin**

This charming little composition is a perfect example of the waltz form, consisting of the waltz, trio, waltz. It was originally written for piano, but makes a most attractive number as it is here played by the violin.

There is a story that this composition was suggested to Chopin upon seeing George Sand's little dog whirl 'round and 'round in pursuit of his tail. [*Lesson I, Course I.*]

35241 Polonaise Militaire **Chopin**

This great composition known as "the military polonaise" was composed by Chopin in 1843 for pianoforte solo. This work has always been considered the greatest composition which Chopin gave us in the form of the polonaise or national dance of his tragic country. It is more than the stately dance of the Polish nobility, although it follows the general contour of dance-trio-dance. Mecks thus describes it: "Is this the composer of the dreamy nocturnes, the elegant waltzes, who here fumes and frets, struggling with a fierce suffocating rage, and then shouts forth, sure of victory, his bold and scornful challenge? And in the trio, do we not hear the tramping of horses, the clatter of arms and spurs, and the sound of trumpets? Do we not hear and see, too, a high-spirited chivalry approaching and passing in this martial tone picture?" [*Lesson XVII, Course II.*]

74260 Prelude (Op. 28, No. 24) **Chopin**

When Robert Schumann in 1839 reviewed in *The New Journal of Music* the Preludes of Chopin, he called him "the boldest and proudest poetic spirit of the times." "He might have added," continues Edward Dannreuther, "that Chopin was a legitimately trained musician of quite exceptional attainments; a pianist of the first order, and a composer for the pianoforte pre-eminent beyond comparison, a great master of style, a fascinating melodist, as well as a most original manipulator of puissant and refined rhythm and harmony. Each etude, prelude or impromptu presents an aspect of the subject not pointed out before. Like a magician, he appears possessed of the secret to transmit and transfigure whatever he touches into some weird crystal, convincing in its conformation, transparent in its eccentricity, of which no duplicate is possible, no imitation desirable."

In each of his pieces Chopin makes a direct impression. Each has its own individual personality, though all possess the charming grace of their creator. [*Lesson XVII, Course II.*]

55072 Hymn to St. John the Baptist **Church**

One of the most famous early hymns of the Christian Church was the "Hymn to St. John Baptist," by Paul Diaconus (about 770 A. D.). Guido of Arezzo developed his system of solfeggio from this hymn. Noting that each line of the hymn began on the successive tones of the scale, Guido took these syllables to represent the tones, and his method has proved of great value in the development of sight singing. The original Lation words are:

UT queant laxis
*RE*sonare fibris
*MI*ra gestorum
*FA*muli tuorum
*SO*lve polluti
*LA*bii reatum
Sancte Joannes.

The first syllable, *UT,* was changed later to *DO.* Saint Ian (French for St. John) became the syllable *SI,* which was later changed *TI.* The English translation is:

In order that Thy servants with loose (vocal) chords may sing again and again the wonders of Thy deeds, quash the indictment against our sinful lips, O Saint John!

On this record Miss Kline also sings the Major Diatonic Scale (descending and ascending), the Chromatic Scale and four forms of the Minor Scale: Normal, Harmonic, Melodic and Tonic. [*Lesson III, Course II.*]

55072 Lament for Charlemagne **Church**

Charlemagne (742-814), Charles the Great, was the Roman emperor and King of the Franks from 768. He did much to spread the cause of learning and was much interested in the development of music. He collected songs of the old bards, sent clerks to Pope Adrian in Rome to be trained in the rudiments of singing. His greatest achievement was the founding of the University of Paris. This "Lament" was doubtless written in one of the monasteries, and was chanted alike throughout France and Germany, as both nations claimed Charlemagne as their own ruler. Although the words are, in a sense, secular, the music is typical of the church chant of this time and was written down in

the Neume notation of the period. The melody is confined within the limits of the tetrachord. The words are:

Latin	English
A solis ortu usque ad occidua Littora maris planctus pulsat pectora: Ultra marina agmina tristitia Tetigit ingens cum maerore (errore) nimio, Heu! me dolens, plango! Franci, Romani atque cuncti creduli, Luctu punguntur et magna molestia Infantes senes, gloriosi principes; Nam clangit orbis detrimentum Karoli Heu! mihi misero!	From the rising sun to the western shores of the sea, lamentation makes the hearts of men throb. Overwhelming sorrow has covered with excessive grief our armies beyond the sea. Alas, I lament in my grief! Franks, Romans, and all true believers, infants, aged, renowned princes, feel the pangs of sorrow and a great calamity. For the earth cries out the loss of Charles (Charlemagne). Alas, miserable me!

[*Lesson III, Course II.*]

74246 Deep River—Negro Melody **Coleridge-Taylor**

Samuel Coleridge-Taylor (1875-1912) is one of the most interesting personalities in the Modern English School of Music. Although his education was entirely obtained in England, the father of Coleridge-Taylor was an African negro, a native of Sierra Leone. The composer was ever deeply interested in the music of his race and collected many negro melodies, both in Africa and America. He says: "There is a great distinction between the African negro, and the American negro melodies. The African would seem to be more martial and free in character, whereas the American is more personal and tender, though notable exceptions can be found on both sides."

"Deep River" is a plantation song known as a "spiritual song" by the Southern American negro. These "spirituals" are the spontaneous outbursts of the religious enthusiasm of the camp meetings. The words of the song are:

Deep river. Lord I want
To cross over to the camp ground.

[*Lesson XXIX, Course II.*]

55059 Onaway! Awake, Beloved **Coleridge-Taylor**

This beautiful tenor aria is from the cantata "Hiawatha's Wedding Feast," by the Negro English composer, Samuel Coleridge-Taylor. The most popular of his works is this setting of Longfellow's poem, although the composer rightly felt that it was not truly representative of his genius. His later compositions show much greater breadth and originality of treatment, yet this plaintive tenor aria, the setting of Hiawatha's great love song, remains the best known and beloved of his works. [*Lesson XXIX, Course II.*]

88492 Le Carillon de Cythere (The Chimes of Cythera) **Couperin**

François Couperin (1668-1733) is the greatest of the French instrumental school of the seventeenth century. He was surnamed "le Grand" because of his marvelous skill on the organ. As a harpsichordist he was equally famous, and he is recognized as the first great composer for the harpsichord. Scarlatti, Handel and Bach all learned much of their art from Couperin, who opened the way

to a new era of instrumental music. Many of his works are imitative in character, some are forerunners of the later school of program music. "Le Carillon de Cythere" is an excellent example of this type of composition. It will be remembered that Cytherea, one of the Ionian islands south of Greece, was noted for its early worship of Venus. Some stories tell us that it was here the Goddess Aphrodite (Venus) arose from the sea. The name of the island is frequently applied to Venus, who is often called "Cytherea."

The Carillon, or set of bells so hung and arranged as to be capable of being played upon as a musical instrument, was just coming in vogue at the time of Couperin. (The most famous Carillon makers lived in Belgium in the early eighteenth century.) Like any other instruments, the Carillon also gave its name to a dance in which the music imitated the instrument. (Gigue, hornpipe, etc., are examples of this style of composition.) This interesting canonic composition is in simple dance form and is an excellent example of the imitative effects for which Couperin was noted. [*Lesson XXII, Course III.*]

64292 Chanson Louis XIII and Pavane **Couperin**

King Louis XIII of France is said to have been a very fine musician and many old airs are attributed to him. This song of pastoral character was originally called "Amaryllis." This simple composition follows the song form A-B-A. The introduction and coda should be noticed. The Pavane was a stately old dance of Italian origin, taking its name from Padua. Some say the name *pavanne* comes from the Latin word *pavannis* (*pavo* meaning peacock), referring to the stately, proud steps of that bird. This dance follows the pattern of A-A-B-A coda. [*Lesson X, Course I.*]

45066 Orientale (Kaleidoscope) **Cui**

This violoncello selection is No. 9 in a suite entitled "Kaleidoscope," a work by the great Russian composer, César Cui. The modern form of suite is usually classed with program music, for instead of being but a collection of dances, as was the form during the classic period, the suite of to-day is given a general descriptive title, while each selection has its own title and all seek to express the same idea, being in the same key. This suite is entitled "Kaleidoscope" and each number is of a different form and coloring. The "Orientale" dance is a very good example of the rhythmic and melodic character of the dances of the Far East. Note the 'cello effects which are here used. [*Lesson XXIII, Course II.*]

16047 The Wren **Damare**

This short composition is an excellent example of the tone quality of the piccolo, or octave flute. As the name indicates, this is a short tone picture of the twittering little bird, the wren. It is a good example of imitative music. [*Lesson X, Course III.*]

35476 Danny Deever **Damrosch**

No descriptive song by any American composer is better deserving of its popularity than "Danny Deever." This musical setting of Kipling's poem is by Walter Damrosch (1862), the well-known American conductor and composer. The poem is from Kipling's "Barrack Room Ballads" and tells the gruesome story of the hanging of Danny Deever, who "shot a comrade sleeping" and became "the regiment's disgrace."

On the reverse of this record is another of the "Barrack Room Ballads" of Kipling. "On the Road to Mandalay" is in lighter vein, and the excellent setting by Oley Speaks makes a charming and attractive song. [*Lesson XXX, Course II.*]

88318 Thou Brilliant Bird ("The Pearl of Brazil") **David**

Félicien David (1810-1876) was one of the first of the French Romantic composers to introduce Oriental effects into music. Shortly after graduation from college, David entered the order of St. Simonians, and when this order was dissolved, in 1833, he went to the Orient with a number of the brethren, as a missionary. Later he returned to Paris and became identified with music, and especially the French School of Opera. "The Pearl of Brazil" was produced in 1851, and is a story of similar character to Meyerbeer's "L'Africaine." It is full of interesting uses of Oriental melodies and rhythmic effects. This aria belongs to the type of imitative arias which are so dear to the heart of the coloratura soprano. [*Lesson XI, Course I.*]

35464 L'Après-Midi d'un Faune **Debussy**

This remarkable Prelude, which is in reality a tone poem, was composed in 1892. It was the first work which Debussy wrote for orchestra, in which his individual style of instrumentation is to be noticed. The music was inspired by the poem of Stephane Mallarmé, whose unusual word pictures have been such a great part of the French impressionistic school of poetic imagery. Edmund Gosse thus describes "The Afternoon of a Faun": "A faun, a simple, sensuous, passionate being, wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent, or is the memory he seems to retain but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his weak brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever receding memory, may be forced back. So, when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer. Experience or dream, he will know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep."

The principal theme is given by the flute, and this is followed by a dreamy melody, first intoned by the wood-winds. It is taken up by the horn, then by the oboe and clarinet in dialogue. The first theme returns, but now the 'cello joins the flute and the melody dies away as though into the mist which surrounds the sleeping faun. [*Lesson XXVII, Course II; Lesson XXX, Course III; Lesson XXVII, Course IV.*]

17793 Mon coeur se recommande à vous **de Lassus**

Orlando de Lassus (1532-1594) was known as the "Prince of Musicians." He was the culmination of the Netherland School and was its greatest genius. He is contemporaneous with Palestrina, of the Roman School. Although more popular in his lifetime than the great Roman master of counterpoint, de Lassus is little known to-day. His works, of both religious and secular character, are deserving of far more attention from musicians of our day. The words of this beautiful aria are: "My heart calls to thee full of sorrow and misery. Grant me at least the strength to leave thee. My tongue once full of pleasant words and happy laughter can now only curse those who have banished me from thy sight." [*Lesson V, Course II.*]

74510 Bell Song—"Lakmé" **Delibes**

Leo Delibes (1836-1891) is principally known as a composer of ballet music; however, his opera, "Lakmé," is a work of much charm and beauty. It was first produced in Paris in 1883, and, on account of the rare opportunity given to the coloratura soprano, it has remained a popular opera in modern repertoire.

The Bell Song occurs in the second act, the scene of which is set in a street bazaar in an Indian city. Lakmé has been brought there from her secluded home in the forest by her father, the fanatical Brahmin priest, who is anxious to discover the lover of the maiden. Commanded by her father to sing, Lakmé realizes that his intention has been to force her lover to betray himself, and she is filled with dread and dismay. The Bell Song therefore becomes of dramatic importance in the unfolding of the plot, and is not entirely a "display number" as most coloratura arias are. The charming use of the bells and the imitation of bells by the voice should be noted. The words are:

In the forest near at hand,
A hut of bamboo is hiding,
'Neath a shading tree doth stand,
This roof of my providing.
Like a nest of timid birds,
In leafy silence abiding,
From all eyes secret it lies,
And waits it there a happy pair!

Far away from prying sight,
Without there's naught to reveal it,
Silent woods by day and night,
Ever jealously conceal it;
Thither shalt thou follow me!
When dawn earth is greeting,
Thee with smiles I shall be meeting.
For 'tis there thy home shall be.
[*Lesson IV, Course I.*]

74294 Scherzo **Dittersdorf**

Karl von Dittersdorf (1739-1799) was one of the most prominent German violinists of the eighteenth century. He was for many years at the Court Theater in Vienna, where he was recognized as an opera composer of no mean ability. His compositions have been entirely overshadowed by those of Haydn and Mozart. His works are bright and melodious, and reflect the simple gaiety of German court life. The *scherzo* before the time of Beethoven was the name given a light composition, usually in rondo form. Literally, the term means "joke," and it is here used in that connection. Beethoven used the term *scherzo* for a bright gay movement, which in his sonatas and symphonies supplanted the *minuet*. This composition is an excellent example of the scherzo of the eighteenth century. [*Lesson XXIII, Course III.*]

88188 Brindisi (It is Better to Laugh) ("Lucrezia Borgia") Donizetti

This aria is one of the favorite concert numbers of Mme. Schumann-Heink. In its rightful place, it belongs in the banquet scene of the last act of Donizetti's "Lucrezia Borgia," and is sung by Maffio Orsini, a young Roman nobleman. [*Lesson X, Course IV.*]

88299 Mad Scene (With flute obbligato) ("Lucia di Lammermoor") Donizetti

Few single operatic numbers have ever met with the great popularity of this selection from "Lucia di Lammermoor."

This aria is regarded not only as a great opportunity for the coloratura soprano to show her technical skill, but has also real dramatic value, when heard in its rightful place in the third act of the opera—the poor demented Lucy, forgetting her recent, hated marriage, sings here of her love for Edgar and the dream of her union with him. [*Lesson XVIII, Course II; Lesson X, Course IV.*]

96200 Sextette ("Lucia di Lammermoor") Donizetti

"Lucia di Lammermoor," the best known of Donizetti's works in the form of Opera Seria, is a musical setting of Sir Walter Scott's novel, "The Bride of Lammermoor." It was presented in Paris, in 1839. The greatest concerted number in the opera, usually designated as the "Contract scene," is the famous and ever popular Sextette, which occurs at the end of the second act. The young Lucia, forced by her brother to sign the marriage contract with Sir Arthur, discovers that her lover Edgar is still alive and true to her. Sir Henry and Edgar, both overcome with anger, sing a short duet and Lucia, her maid, the notary Raymond and Sir Arthur, join with them in this great sextette. [*Lesson X, Course IV.*]

17600 Serenade Drigo

This charming Serenade from "Les Millions des Harlequin" is here given by the violin, 'cello, flute and harp. It is used in this lesson to aid students in distinguishing between the harp and piano, also to give an opportunity to observe the additional color given by the flute tone. [*Lesson IX, Course I.*]

87051 Als die alte Mutter (Songs My Mother Taught Me) Dvořák

This song is an excellent example of national expression, as Dvořák has used with great skill Bohemian gypsy melodies in the setting of this simple verse. Notice the long slides up and down which characterize so many of Dvořák's songs.

As my dear, old mother
Taught her children, singing,
Songs that from her eyelids
Tears so oft were bringing;
So, when for my children
Those old songs recalling,
Often flow the teardrops,
On my brown cheeks falling.

Copy't 1902, by Oliver Ditson.

[*Lesson XXV, Course II.*]

74163 Humoresque Dvořák

This charming little tone poem is Opus 101, of Dvořák's compositions, and was originally written for pianoforte, although the violin arrangement has been

equally popular. This composition belongs to the class of program music pieces in which the true meaning of the composer's title is left largely to the imagination of the audience. [*Lesson XXV, Course II.*]

35275 Largo ("The New World Symphony") **Dvořák**

This ever popular number has its place as the second movement of Dvořák's Fifth Symphony, which was written after his return from America, in 1895. In this work, which he called "From the New World," Dvořák used many musical idioms, which had impressed him during his visit to America. Being especially interested in negro melodies, Dvořák employs them throughout the symphony. In this Largo, which is in the song form, Dvořák has given a tone picture of the homesick immigrant, who has come to "the New World" in search of fortune. While in America, Dvořák used to visit a Bohemian settlement in Iowa each summer, and it is thought that these visits to his countrymen, settled on the broad prairies, far from their native land, impressed him in the writing of this movement.

The theme is sung by the English horn, while the muted strings play a quiet accompaniment. The second theme is of a more agitated character and is played by the flutes and oboes; after which the first is repeated. The principal melody is the familiar "Massa Dear." [*Lesson XXII, Course II; Lesson XI, Course III; Lesson XXX, Course III.*]

88519 Lieblicher Mond ("Rusalka") **Dvořák**

The eight operas of Dvořák are but little known outside of his native Bohemia. Like all of his compositions these works also reflect national Bohemian characteristics. Naturally, therefore, the dramatic works do not make a strong appeal except among Bohemian people. With the exception of "Der Bauer em Schelm," which was presented in Dresden and Hamburg, none of Dvořák's operas have been heard except in Prague. "Rusalka" ("The Water Sprite") is based on an old Slavic fairy story, which is also popular in Russia. Dargomijsky, the Russian composer, wrote an opera based on the same story in 1856. Dvořák's work dates from 1901. The story is similar in character to the French "Undine," and doubtless comes from the same source in folk-lore. This aria, sung in German, is a most beautiful number. [*Lesson XXV, Course II; Lesson XVI, Course IV.*]

74437 Slavonic Dance **Dvořák**

Like the Brahms Hungarian Dances, the Slavonic Dances of Dvořák were originally written for pianoforte duet. It was with these dances, which were published in 1878, that Dvořák first attracted the attention of the musical world. No composer of our modern day has so remarkably reflected nationality as has Dvořák. In these dances we have a striking example of Dvořák's genius as a master of national composition. [*Lesson XX, Course I; Lesson XXV, Course II.*]

35247 Pomp and Circumstance **Elgar**

The stirring march "Pomp and Circumstance" is one of the most popular concert numbers by Sir Edward Elgar, of the Modern English School. It was composed for the Coronation of King Edward VII and played during all the incident festivities. Soon after his accession to the throne, King Edward bestowed the title of Knight on the English musician.

It is an excellent example of march form and the brass effects should especially be noted. [*Lesson XXIX, Course II.*]

17724 Green-Sleeves **Old English**

The old dance known as "Green Sleeves" shared the popularity of "Sellenger's Round" during Elizabethan days. Beaumont and Fletcher mention it in "The Loyal Subject," and Shakespeare frequently alludes to it. His most famous jest regarding "the dance song" occurs in "The Merry Wives of Windsor," where Mistress Ford, speaking of Falstaff's letters, says: "I would have sworn his disposition would have gone to the truth of his words; but they do no more adhere and keep place together than the Hundredth Psalm to the tune of 'Green-Sleeves.'" This reference is particularly interesting as it has frequently been used to prove the argument that the "Immortal Bard" knew far more concerning music than the dramatic writers of later days. There were many different settings to the tune of "Green Sleeves"; the one here given is one of the oldest and most authentic. It was arranged by Dr. Charles Vincent, and is to be found in "Fifty Shakespeare Songs." [*Lesson XXIX, Course I.*]

64320 Have You Seen But a Whyte Lillie Grow (Ben Jonson) Old English

The manuscript of this song is in the British Museum; the accompaniment is there written for the lute. The author of the music has never been definitely ascertained. The words were by "rare" Ben Jonson (1573-1637) and appeared in his play, "The Devil's an Ass," which was produced in 1616.

Have you seen but a whyte lillie grow
Before rude hands had touched it.
* * * * * *
Oh, so whyte, oh, so soft, oh, so
Sweet is she.

Boosey Edition.
[*Lesson XXIX, Course I.*]

17087 May Pole Dance **English**

No custom in England is more charming than the annual May Pole Dance, which is held to celebrate the birth of spring. The fête occurs on the village green and begins with the weaving of garlands from flowers in the May baskets, then comes the crowning of the Queen of the May. After this ceremony, the May Pole, with its many colored ribbons, is set up, and the dancers weave these ribbons to and fro, taking a joyous skipping step as they sing. (The weaving of ribbons is a modern innovation.) This tune is called "Bluff King Hal" and is a well-known old English air, which doubtless originated at the time of the "Bluff King," who is known in history as Henry VIII. [*Lesson XXIX, Course I.*]

17086 Morris Dance **English**

It is said that the popular English Morris Dance was originally taken from the Moors, who introduced it into Spain, from whence it was introduced in England by Edward III, when John of Gaunt returned from Spain. The dance became very popular during the reign of Henry VIII. In its original form, it was danced by five men and a boy dressed as "Maid Marian." Later, when associated with the May Day festivities, characters of Robin Hood and his followers were

introduced. Their fantastic costumes were decorated with bells. This dance was suppressed by the Puritans, but a popular country dance of New England, called the Morris Dance, shows that some of the main characteristics of the original dance have been retained. The Morris Dances have recently become very popular again in both England and America. [*Lesson XXIX, Course I.*]

18010 Sellenger's Round **Old English**

One of the most popular of the sixteenth century airs was Sellenger's Round, which is frequently referred to in sixteenth and seventeenth century literature. The original title is thought to have been "St. Leger's Round." In "The Fitzwilliam Virginal Book" an excellent version of the tune with variation by William Byrd is to be found. In a rude wood cut of the seventeenth century a group of figures dancing a Maypole dance are found, the title being, "Hey for Sellenger's Round." This well proves that in its original form the Round was a Maypole dance. The setting here given is by Cecil Sharp, the English composer, who is giving to the world again many of the forgotten folk songs of the British Isles. The delightful charm and vigor of the air is to be felt in this arrangement, and Sellenger's Round charms the audiences of the twentieth century just as it did during its own period.

On the back of this record is another old English dance, "Gathering Peascods"; this is one of the old dances danced around the Maypole. It is also a setting by Cecil Sharp. [*Lesson XXIX, Course I.*]

35279 "Sumer is icumen in" **Old English**

This wonderful canon, the manuscript of which is one of the chief treasures of the British Museum, is our best proof that a contrapuntal school existed in England during the thirteenth century. Literary men of this day speak of the use of the round in the contrapuntal form of the canon as being of frequent occurrence in England at this time. Authorities differ as to the actual composer of this song of spring, but it is beyond question the best example of counterpoint which is found before the establishment of the Netherland School. The words are in the old English of the period of Chaucer. The four upper voices sing the melody in canon form, while the two lower voices repeat the words "Lhoud sing cuccu," giving a ground bass to the canon.

Sumer is icumen in
Lhoud sing cuccu (cuckoo).
Groweth sed and bloweth med
And springeth the wod enu.
Sing, sing, cuccu.
Ewe bleteth after lamb
Lhouth after calve cu,
Bulluc sterteth
Bucke verteth,
Murie, sing cuccu.
Sumer is icumen in
Lhoud sing cuccu.

[*Lesson V, Course II.*]

70052 Spinning Wheel Quartet ("Martha") **Flotow**

This favorite quartet occurs in the second act of Flotow's "Martha." It is sung by Martha (Lady Harriet), Julia (Nancy), Plunkett and Lionel. Having

taken employment (as a joke) with the young men whom they met at the Fair; Lady Harriet and her maid Nancy find they cannot even perform the simple duties of the household. In this quartet, Lionel and Plunkett endeavor to show the maidens how to spin, and the incident as depicted in the music is one of the most popular numbers from the opera. The imitative effect in the accompaniment should be noted. [*Lesson XVII, Course IV.*]

16389 Old Folks at Home (2) **My Old Kentucky Home** **Stephen Foster**

The composer of these two songs was a "Northerner," being born in Pittsburgh, July 4, 1826, and dying in New York, January 13, 1864. No American composer ever touched the sympathetic chord in all hearts with the sadness of the negro slaves as did Foster in these two songs. They retain all the characteristics of the American negro music, and are in truth fitted to rank with the best legendary folk-songs of any land. Foster wrote both the words and the music of his songs. [*Lesson XXX, Course I.*]

88486 Aman lassu le stelle (Our Love is Like the Stars) ("Cristoforo Colombo") **Franchetti**

"Cristoforo Colombo" was written for the Columbus celebration at Genoa in 1892 and was the second opera written by Alberto Franchetti, the young Italian nobleman. This aria occurs in the second act. It is early evening on the ocean. The men are frightened and ready to mutiny. Columbus appears and asks them why they weep in terror. He points to the starlit sky as he sings of the magic charm of love's spell, which binds the compass to the polar star, its faithless mistress. [*Lesson XXIII, Course IV.*]

74399 Panis Angelicus **Franck**

Cesar Franck (1822-1890) has been termed "the French Bach" because of his devotion to the pure and true in absolute music. A master of counterpoint, Franck stands with Brahms as a great modern representative of the classical forms in music. Like Brahms also, Franck devoted himself to symphonic music, the few vocal compositions (besides his songs) being of religious character. Yet this gentle Belgian has influenced modern French music of the operatic as well as the instrumental schools. This beautiful prayer, "O Lord Most Holy," is an exquisite example of Franck's poetic quality. The student should notice the lovely obbligato for violoncello. [*Lesson XXVII, Course II; Lesson XXIX, Course IV.*]

88542 Im Herbst (In Autumn) **Franz**

Robert Franz (1815-1892) was more than a composer of dramatic songs. He was able also to make of his accompaniments tone paintings, which surround the words with a musical atmosphere of rare beauty. One of the most popular of the two hundred and seventy-nine songs of Franz is "Im Herbst." The words are from the poem of Wolfgang Müller (1816-1873).

The English text, by Elizabeth Müller, from the Ditson edition, is given here by permission.

The heather is brown, once blooming so red;
The birch tree, once green, is bared to the blast;
Once twain we did roam, now walk I alone;
Oh! sorrowful Autumn, I would it were past! Alas, alas!

Once blossom'd the roses, now wither they all;
The flow'rets, once fragrant, now wither away;
Once two gather'd flow'rs, now I pluck alone;
All flow'rs are wither'd and scentless to-day! Alas, alas!

The world is so drear that once was so sweet;
I once was so rich, so rich;
Once twain did we roam, now walk I alone;
My love is false, ah, then let me die!

Copy't Oliver Ditson Co.
[*Lesson XV, Course II.*]

16474 Amaryllis **Old French**

This charming old French dance follows the general outlines of the regular three-part dance form; one can also trace its resemblance to the rondo. It may be used as an example of both. King Louis XIII wrote a charming song called "Amaryllis," with which this air is frequently confused. In truth, this melody is much earlier than the song, as this composition was played for the first time at the wedding of Margaret of Lorraine and the Duc de Joyeuse, in 1581. The melody is ascribed to Baltazarini, the favorite composer of Henri III, and was originally called "La Clochette." [*Lesson X, Course I; Lesson XXIII, Course III.*]

64202 Aubade Provençale **Old French**

The custom of playing a morning hymn, or aubade, in place of the evening song, or serenade, was a very popular one in southern France, the Troubadours frequently going at dawn to the windows of their fair ladies and singing a morning song of love. It later became a very popular instrumental form. This selection is an arrangement of an old air, by Louis Couperin (1630-1665) and is an excellent example of pure song form. This aubade begins with an ancient Gregorian tune and then changes to a popular rondo, thus showing how church melodies became secularized. [*Lesson XVIII, Course I.*]

87509 Au Claire de Lune **French**

The French were ever fond of the "Dialogue Song." "Au Claire de la Lune" ("By the Moon's Pale Light") is an excellent example. This arrangement was made by Lully, the seventeenth century composer.

"At thy door I'm knocking,
By the moon's pale light;
Lend me a pen, I pray thee,
I've a word to write.
Guttered is my candle,
Burns my fire no more,
For the love of Heaven,
Open now the door."

Pierrot cried in answer:
* * * * * *

Yonder at my neighbor's,
Some one is astir,
Fire is freshly kindled,
Get a light from her."

—"Folk Songs for Children," Copy't 1903 Oliver Ditson Co.
[*Lesson XVIII, Course I.*]

64223 Bergère Légère **Old French**

This charming old pastorale belongs to the class of old French songs which were known as "Bergerettes." From the kings down to the common people, we find, that during the seventeenth and eighteenth centuries in France, there was a love for the simple pastoral joys of country life, which found its expression in literature, art and music.

This little roundelay is an excellent example of the "Bergerette":

Fickle shepherdess, I fear your charms,
Your beloved one is inflamed with love,
But you do not care;
Your whimsical face
Attracts and charms,
But frivolous and haughty,
You flee from him who follows you,
Fickle shepherdess, I fear your charms.

[*Lesson XVIII, Course I.*]

17725 To War Has Gone Duke Marlborough **Old French**

It is claimed that Godfrey of Bouillon was the first to bring this air to Europe, and that it had been used by his armies during his famous Crusade of 1096. It was not until after the victory of Duke Marlborough at the battle of Malplaquet (1709) that these words were associated with the tune. All through the eighteenth century the song increased in popularity, and it is said was sung as a lullaby by Marie Antoinette in 1781. At the time of Napoleon the song was universally popular throughout Europe; the English having two settings, "We Won't Go Home 'Till Morning" and "For He's a Jolly Good Fellow." In 1813, when Beethoven wrote his Battle Symphony entitled "Wellington's Victory at Vittoria," he used this theme to depict the French army.

The Arabs possess a version also of this tune, which it is thought was brought to them by the French army at the time of Napoleon's expedition to Egypt. [*Lesson XVIII, Course I; Lesson IV, Course II.*]

17725 War Song of Normans—Crusaders' Hymn **French Crusaders**

These two old songs have been traced back to the crusades of the eleventh and twelfth centuries. The French minstrel Blondel is supposed to be the author of the Norman War Song, which, history tells us, he sang during the Battle of Hastings, 1066 A. D. The Crusaders' Hymn has come down to us through the centuries and is still sung in our churches as the hymn "Fairest Lord Jesus." Its slow, dignified march measures were eminently suitable to be sung by a band of marchers whose religious fervor aided them toward their goal. [*Lesson XVIII, Course I; Lesson IV, Course II.*]

71023 Filiae Jerusalem **Gabrieli**

This beautiful setting of the "Daughters of Jerusalem," is by Andrea Gabrieli (1510-1586), who was a member of the Venetian School, founded by Adrian Willaert. Andrea Gabrieli was the most noted organist of his time and had many distinguished pupils, among them many of the North German organists. He wrote much music for the Church and one recognizes the gain in freedom of expression, which is due to the increased knowledge of the instruments and instrumental possibilities. Giovanni Gabrieli, the nephew and pupil of Andrea, was the first to divide the instruments into two divisions, and his experiments in tone

color led to the later orchestral accomplishments of the Venetian School of Opera at the time of Monteverde. This is an excellent example of the vocal fugue form. [*Lesson V, Course II.*]

87182 Du, du liegs't mir im Herzen, "Thou, Thou Fillest My Heart" **German**

This ever-popular German folk tune dates from the year 1820.

Thou, thou fillest my heart, dear,
Thou, thou pleasest mine eye,
Thou, thou troublest me sorely,
Know'st not how loving am I;
Yes, yes, yes, yes, know'st not how loving am I.

* * * * * * * * *

If, if when we are parted,
Thou this picture should'st see,
Then, then be broken hearted;
Wish we together might be!
Yes, yes, yes, yes, wish we together might be.

[*Lesson XIX, Course I.*]

45066 Liebesfreud **Old German Waltz**

This charming waltz is an arrangement made by Fritz Kreisler of an old Viennese waltz, which still retains its folk spirit. In form, the composition follows that of the regular dance—consisting of dance, trio, dance, coda. [*Lesson XIX, Course I.*]

63779 Two Folk Songs ("Schön Rottraut" and "Ewig Liebe Heimat") **German**

These two folk songs are sung by the Nebe Quartet, of Germany. They give an excellent opportunity for the comparison of the four men's voices. They also show in very good contrast a simple ballad of "Schon Rottraut" (the beautiful Rottraut asleep in the valley 'neath the summer skies), and a song of the wanderer, "Ewig Liebe Heimat," who ever thinks of his beloved home. [*Lesson VII, Course I.*]

87021 Treue Liebe (True Love) **German**

One of the most popular of the Thuringian folk-songs is "True Love," which in America we know as "The Soldier's Farewell." The tune is said to have been a very old popular air in Thuringia, which was arranged in its present version by Friedrich Wilhelm Kucken (1810-1882). Kucken, who was an opera conductor in Stuttgart, did much to help popularize the German folk-song. The words used here are by Wilhelmine von Chezy, the poetess, who was responsible for the librettos of Von Weber's "Euryanthe" and Schubert's "Rosamunde." The words in their original version, and in the English translation from Ditson's "One Hundred Folk Songs," are:

Ach wie ist's möglich dann,
Dass ich dich lassen kann!
Hab dich von Herzen lieb,
Das glaube mir!
Du hast das Herze mein
So ganz genommen ein,
Dass ich kein' Andre lieb',
Als dich allein.

How can I part from thee?
One life, one soul are we,
Thine is the heart of me,
Thine, thine, alone!
Thou hast this soul of mine
So fill'd with love divine,
Ne'er shall another love
My fond heart own.

Blau ist ein Blümelein,
Das heisst Vergissnichtmein;
Dies Blüm' lein leg' an's Herz
Und denk' an mich!
Stirbt Blum' und Hoffnung gleich,
Wir sind an Liebe reich;
Denn die stirbt nie bei mir,
Das glaube mir.

Fair blooms a little flow'r,
Sweet blue forget-me-not,
Lay it upon thy heart,
And think of me.
Blossom and hope may die,
Fortune and friends both fly,
Deathless within the breast
Love's wealth have we.

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[*Lesson XIX, Course I.*]

35530 Two Dances from "Henry VIII" Suite **German**

The true name of this English composer is Edward German Jones. His teacher, Sir George Macfarren, advised his writing under the *nom de plume* of Edward German. This suite was first produced at the Leeds festival in 1895. The numbers were taken from German's incidental music to Shakespeare's "Henry VIII," given at the Lyceum in 1892 by Sir Henry Irving.

The first is a good example of the modern use of the old Morris Dance. The second, called "The Shepherd's Dance," is light, graceful and at once caught the popular fancy, both in Europe and America. (The last is known as "Torch Dance" and is more pompous and dignified in character.) [*Lesson XXIX, Course II.*]

17718 Caro mio ben (Thou, All My Bliss) **Giordani**

Giuseppe Giordani (1744-1798) was a prolific opera and oratorio composer of the eighteenth century Neapolitan School. His genius was somewhat overshadowed by his contemporaries, Cimarosa and Zingarelli. He lived for many years in England where his thirty operas had great vogue. He left many separate Ariettas, of which this selection is one. [*Lesson II, Course IV.*]

88060 Un di all'azzurro spazio (Once O'er the Azure Fields) ("Andrea Chenier") **Giordano**

Umberto Giordano is a follower of Mascagni, Leoncavallo and Puccini. Several of his works have been produced in Italy, but only two, "Andrea Chenier" (1896) and "Fedora" (1898), have met with success in America. "Andrea Chenier" is set in Paris during the French Revolution. The young poet, Andrea Chenier, who has spent his early years in Constantinople, comes to Paris to pursue his education. He becomes imbued with the spirit of freedom and decides to cast his lot with the revolutionists. He is accused of treason and sentenced to the guillotine.

The first act takes place in the Castle of Coigny, where a grand ball is in progress. Among the guests is Andrea Chenier. When asked to speak he replies in this aria with a criticism of the artistocracy, the pride of the rich and its influence on the poor. The guests are displeased and Chenier leaves them to join the mob outside. [*Lesson XXIII, Course IV.*]

17917 Minuet **Gluck**

This charming rendition on the bells of the popular Minuet by Gluck offers an excellent opportunity to contrast the Minuets of Mozart and Gluck. As this same record gives the Mozart and Gretry Gavottes, the student may study the difference between the Gavotte and the Minuet in form and character, while dis-

tinguishing the difference in effect of the bells and xylophone. [*Lesson XIX, Course III.*]

64075 Melodie **Gluck**

This beautiful air is from the second act of Gluck's opera "Orpheus and Eurydice." Orpheus is searching for his beloved wife in the underworld, and finds her in the Elysian Fields. In the original score this melody is sung by the flute, but it is equally beautiful in the present arrangement for violin. It is a rare example of the classic, simple beauty of Gluck's melodic invention. [*Lesson X, Course II.*]

89041 Duet—"Orfeo and Eurydice" **Gluck**

Orpheus has made the pilgrimage to Hades in safety and has rescued his beloved wife, Eurydice. He has promised that he will not look upon her face until he reaches the earth, and for fear he may forget his oath, he releases her hand. Eurydice, not knowing of his compact with the Goddess of Love, chides him, and when he begs her to follow him she replies that he has grown cold to her love and demands that he gaze into her eyes. When he refuses to turn, she sorrowfully bids him adieu. In desperation Orpheus turns and grasps her as she sinks lifeless in his arms. [*Lesson X, Course II; Lesson V, Course IV.*]

88285 Che farò senza Eurydice ("Orfeo") **Gluck**

This ever-popular aria from Gluck's great opera occurs in the last act of "Orfeo." Orpheus, after journeying to the underworld and obtaining his bride, leads her out to the open day. Eurydice begs him to look upon her, and forgetful of his vow, Orpheus does so, and Eurydice sinks back lifeless in his arms. He pours forth his woe and desolation in this famous aria:

THE GATES OF HELL, ACT IV:

I have lost my Eurydice
My misfortune is without hope.
Cruel fate! I shall die of my sorrow.
Eurydice, Eurydice, answer me!

It is your faithful husband,
Hear my voice, which calls you,
Silence of death! vain hope!
What suffering, what torment, wrings my heart!

[*Lesson X, Course II; Lesson V, Course IV.*]

*—— **Overture Sakuntala** **Goldmark**

This overture really established the fame of the Austrian composer, Carl Goldmark, for since its performance in Vienna, 1865, it has been one of the most famous compositions in the concert repertory of Europe and America. Goldmark here uses Mendelssohn's form of concert overture, and tells the story of Sakuntala, the heroine of Kalidassa's famous Indian drama. Sakuntala, the daughter of a nymph, is brought up by a sacred priest as his daughter. While the King, Dashianta, is hunting in the woods, he sees Sakuntala and falls deeply in love with her. On their wedding night, he presents her with his ring and tells her to follow him to his capital city. A powerful priest, who has become angered at Sakuntala, now presents the King with a drink of forgetfulness so that all remembrance of the maiden passes from him. She, in the meantime, has lost the ring in the sacred

*New record in preparation.

river, so that when she presents herself at the King's court, she is repudiated and mocked. But the ring is found by some fisherman in his fish, and is taken to the King, who remembers all the past and longs for the beautiful young wife of whom he can find no trace through the forest. But many years later, while conducting a war against the evil demons, the King finds Sakuntala and there is no end to the happiness of the lovers now reunited.

Throughout the overture, one feels the subtle charm of the Oriental music, which is always clearly felt in Goldmark's works. The hunting theme descriptive of the King, and the Oriental love theme typical of Sakuntala, can be easily distinguished as the first and second subjects of the overture proper. [*Lesson XXVI, Course II.*]

87041 Aria—Magic Tones ("The Queen of Sheba") Goldmark

Goldmark's setting of the story of the famous visit to Solomon by the Queen of Sheba was written many years later than Gounod's work on the same subject. This great tenor aria is sung by Assad in the Second Act, which takes place in the gardens of the palace. The Queen has sent for Assad to appear before her, and as he comes through the garden he sings:

Tones of enchantment!
Perfume laden air, breathe on me,
Gentle evening breeze.

[*Lesson XXVIII, Course IV.*]

64198 Tambourin Gossec

François Gossec (1734-1829) belongs to the same period and school at Grétry. At this period, in Paris, all operas, whether in Grand Opera style or Opera Comique, introduced many dances and ballets. This charming little dance is an excellent example of imitative music; the dance taking its name Tambourine, from the instrument used to accompany it. This was a favorite dance of Provence, and was of a lively character, the first Tambourine being followed by a second in a minor key, after which the first dance was repeated. [*Lesson XXIII, Course III.*]

95206 Trio, Duel Scene ("Faust") Gounod

This trio between Valentine, Faust and Mephistopheles takes place in the fourth act of Gounod's opera, "Faust." The second scene shows us the square in front of the Cathedral and we witness the return of the soldiers from the wars. As his companions march away, Valentine goes in search of his sister Marguerite and is confronted by Faust and Mephistopheles. A quarrel ensues, leading up to this spirited trio, after which occurs the duel scene and the death of Valentine. [*Lesson VII, Course I.*]

95203 Trio, Prison Scene ("Faust") Gounod

To Marguerite in her prison comes Faust who attempts to persuade her to flee with him, but she is weak in both body and mind, and can only think of her past happiness. In the midst of their impassioned duet, Mephistopheles appears and calls to Faust to leave her to her doom. He tells Faust that the horses outside will bear them both to safety if he will but hasten. Then Marguerite recognizes the evil presence; and falling on her knees prays that Heaven will forgive Faust and herself and spare them from the curse of Satan. The great trio which follows portrays the three characters: Faust, who desires earthly happiness; Marguerite, who prays for Heavenly rest; and Mephistopheles, who desires the destruc-

tion of them both. The love and trust of Marguerite wins for Faust his redemption. [*Lesson XX, Course II.*]

35075 Chorus—Unfold Ye Portals ("The Redemption") **Gounod**

Gounod gave to this work the title "The Redemption, a Sacred Trilogy," and he wrote on the opening page, "The work of my life." He tells us that "the work is a lyrical setting forth of the three great facts on which depends the existence of the Christian Church; the passion and death of the Saviour; His glorious life on earth, from the Resurrection to the Assumption; and the spread of Christianity throughout the world, through the mission of the Apostles."

This chorus occurs as the finale to the second part of the Trilogy:

Unfold, ye portals everlasting,
With welcome to receive Him ascending on high,
Behold the King of Glory! He mounts up through the sky,
Back to the heavenly mansions hasting,
Unfold, for lo! the King comes nigh.
But who is He! the King of Glory?
He who Death overcome, the Lord in battle mighty,
Of hosts, He is the Lord of Angels and of powers,
The King of Glory is the King of Saints,
Unfold ye portals everlasting,
For lo! the King comes nigh.

[*Lesson XXIX, Course IV.*]

74512 Waltz Song, "Romeo and Juliet" **Gounod**

This ever-popular song in waltz form, is sung by Juliet in the first act of Gounod's opera, "Romeo and Juliet." The scene shows a ballroom in the Capulet palace in Verona. A masked ball is in progress, in honor of the debutante daughter, Juliet. When she appears, the guests hail her with delight, then pass on to the banquet hall, leaving Juliet, who expresses her joy and naïve delight in this song, which gives the coloratura soprano a rare opportunity to disclose her talents The words are:

Song, jest, perfume and dances,
Smiles, vows, love-laden glances,
All that spells or entrances,
In one charm blends,
As in fair dreams enfolden
Born of fantasy golden.
Sprites from fairyland olden
On me now bend.
Forever would this gladness
Shine on me brightly as now,
Would that never age or sadness
Threw their shade o'er my brow!

[*Lesson II, Course I; Lesson XXIV, Course IV.*]

17897 Shepherd's Hey **Percy Grainger**

This clever arrangement of old English Morris tunes was made by Percy Grainger, the Australian composer, who is the most interesting figure in the modern English School of to-day. Mr. Grainger is devoting his particular attention to folk music, and his settings of old dance tunes are of great value and interest. Shepherd's Hey, while not intended to be used as a regular Morris dance, is a combination of four old airs, which Mr. Grainger obtained from Cecil J. Sharp, the famous authority on Old English Country Dances, who collected them from Old Country fiddlers in different parts of England.

This number is an excellent example of simple orchestration. In studying the instruments of the orchestra the students should listen for the order of entrance of the following instruments: first and second violins and violas; 'cello;

double bass; clarinet (solo); flute; oboe; bassoon; harp; horns; trumpets (solo); trombone; tuba; hammer-woods; triangle and kettle drums. [*Lesson XXIX, Course I; Lesson XXIX, Course II.*]

17897 Irish Tune from County Derry **Grainger**

In his search for old folk melodies Percy Grainger met a Miss Ross, of New Town, County of Londonderry, who had made a collection of old unpublished melodies of Northern Ireland. One of the most beautiful of these Grainger has arranged and given to the world as an "Irish Tune from County Derry." [*Lesson XXVI, Course I.*]

64556 Spanish Dance **Granados**

Enrique Granados, whose tragic death when the steamer "Sussex" was torpedoed in 1916, robbed the world of the greatest of modern Spanish composers, is best known to Americans as the composer of "Goyescas." This Spanish opera, which was produced by the Metropolitan Opera Company in the season of 1915-16, introduced to the world the modern Spanish School of Opera, which is almost unknown outside of Spain. This beautiful dance belongs to Andalusia, whence comes the best of the Spanish folk music. In the folk music from this province the influence of the Orient is always noticeable. Carl Engel says these Oriental traits in Spanish music are: "First, a profusion of ornaments around the central melody; secondly, a polyrhythmic cast of music—the simultaneous existence of different rhythms in different parts; and, thirdly, the peculiarity of the melodies being based on a curious scale, founded apparently on the Phrygian and Mixolydian modes." It will be of interest to the student to distinguish these characteristics in this charming dance for violin. [*Lesson XVII, Course I.*]

35279 Hymn to Apollo **Greek**

This great Hymn to Apollo* is considered the most authentic music of Ancient Greece. The two tablets of marble on which this hymn was inscribed, have the neume notation of the third century B. C., and as there is the record of such a song, sung in praise of the Delphic Apollo, the date has been determined as 278 B. C. The two tablets were discovered in Delphi, May, 1893, by the French Archeological School of Athens. The measure is the famous 5/4, which came into Russian folk music through the influence of the Greek Church.

"I will sing in praise of thee, glorious son of Zeus!
Who dwellest on the snowy peak of the hill, where in sacred oracles to mortal men,
Thou dost proclaim tidings prophetic, from the divine tripodic seat,
Thou hast driv'n forth from his place the dragon who watched over the shrine,
And, with thy darts, hast forced him to hide far in the dark underwood.

"Muses come from deeply wooded Helicon,
Beautiful fair-armed daughters of the loud-singing god, dwelling there;
Praising their noble kinsman, even Phœbus, with golden hair,
To the lyre sing they their songs.
He hovers o'er the twin-headed peak of Parnasse, and he haunts the rocky places,
Round about famous Delphi and Castalia's plentiful springs, full of waters deep and clear,
And presides o'er Delphi with its oracle true in prophecy."

* * * *

—From the Novello Edition.
[*Lesson II, Course II.*]

* Transcribed by Théodore Reinach. Accompaniment (*ad lib.*) by Gabriel Fauré. Greek text restored by Henri Weil. English translation by C. F. Abdy Williams.

63511 Kyrie Kekraxa—Kinonikon **Greek**

The chants of the Hebrews were copied by both the Egyptians and the Greeks. With the rise of the Christian Church the Hebrew influence was very strong. The division of the Eastern and Western Church resulted in the Greek Church returning to some of the earlier Greek chants, said to be more similar to those employed by Ambrose, in the fourth century. This is an example of the Kyrie from the ritual of the mass used in the Greek Church to-day. Notice the deep bass voices. [*Lesson II, Course II.*]

63535 { **Cleptopoula** **Greek Chants**
Roumeliotica **Greek Chants**

These two chants of the Greek mountaineers are still sung in the obscure mountain towns. It is probable that they can be traced back to the ancient and more glorious days of Greece. They are not written down, but have been sung by father to son for generations. Note the restricted melody which is based on the ancient tetrachord scale; the instrument is the flute or pipe, which is similar to the oboe or clarinet. The flute interludes are used to accompany a dance around, or *choros.* [*Lesson II, Course II.*]

61123 Exultate Justi **Gregorian**

This is a splendid example of the Gregorian Chant as it is used in the Roman Catholic Church of to-day. "The Gregorian collection is divided into two parts; the first containing the music of the Mass and occasional services (found in the modern Missal), and the second containing the music of the daily Hours of Divine Service (found in the Breviary). While much of the music came and grew with the development of the church, the finest portion was added during the fourth, fifth and sixth centuries, when the Mass and the system of hour service was perfected. The wealth of this collection can be imagined when it is known that there are 630 compositions for the various days of the year, constituting the Gregorian music of the Mass; and that the second part of the collection contains about two thousand antiphons, eight hundred Greater Responds, and ever so many lesser musical items. The hymns of the Roman Church are not included in this category." [*Lesson III, Course II.*]

71001 Kyrie Eleison **Gregorian**

The Mass consists of six musical numbers:

1. The Kyrie Eleison, "Lord Have Mercy."
2. The Gloria, "Angels' Song."
3. The Credo (Creed).
4. The Sanctus, "Holy, Holy, Holy."
5. The Benedictus (Benediction).
6. The Agnus Dei, "Behold the Lamb of God."

The Kyrie Eleison (God Have Mercy) is that portion of the Mass which follows the Introit and precedes the Gloria in Excelsis. It is the end of the Litany which precedes the Mass. [*Lesson III, Course II.*]

61108 Offertorio e Communione **Gregorian**

The Offertorio is a portion of a psalm or verses from some part of the Scriptures sung by the choir at the High Mass, immediately after the Credo, during

the time when the priest is making the oblations and offering them on the altar. In Gregorian music these lines are sung antiphonally. [*Lesson III, Course II.*]

64198 Gavotte **Grétry**

André Grétry (1741-1813) was the most famous composer of that group of Frenchmen, who wrote in the form of the Opera Comique, at the end of the eighteenth century.

Acknowledged by all critics to be weak in harmony, and although a poor master of the use of instruments, Grétry was remarkable for his cleverness in characterization. He left many instrumental works, including six symphonies, in the style of his contemporary Haydn. The Minuet was the favorite Court dance of this period, but the Gavotte (so named from the region whence it originated, a province in France) was also exceedingly popular. This charming example of the Gavotte follows the regulation form of dance, trio, dance. [*Lesson XXIII, Course III.*]

17917 Gavotte **Grétry**

This arrangement of the well-known Gretry Gavotte is here given on the xylophone. [*Lesson XIX, Course III.*]

35470 Peer Gynt (Opus 46, Suite I) **Grieg**
Morning Mood (Allegretto Pastorale)
The Death of Aase (Andante Doloroso)

18042 Peer Gynt (Opus 46, Suite I) **Grieg**
Anitra's Dance (Tempo di Mazurka)
In the Hall of the Mountain King (Marcia e Molto Marcato)

The most popular composition of the greatest Norwegian composer, Grieg, is the incidental music which he wrote for Henrik Ibsen's fantastic drama, "Peer Gynt." This peculiar and interesting character of the Norwegian ne'er-do-well, which both Ibsen and Grieg have immortalized, is taken from a folk tale, and is a phase of the Faust legend. Peer Gynt's redemption can only come to him through the love of a pure, self-sacrificing woman. The story, briefly sketched, tells us of Peer Gynt, the son of a poor widow, Aase, who is filled with wild and fantastic dreams of his own future glory. His mother, although she fears his wild ways, almost as much as do the neighbors, is the only person in the world who believes in him. He goes uninvited to a wedding and carries off the bride to the mountain heights, where he tells us, her hair is not so gold as that of the little peasant girl, Solvejg, whom he had danced with at the wedding. Deserting the bride the next morning, he wanders about over the mountain side and finds himself at night in the hall of the King of the Dovre Mountains. Here, surrounded by imps and elves, he wooes the king's daughter, but upon their love being discovered he is tortured by the imps and devils and left to die on the side of the mountain. Here he is found by Solvejg, who has left her family to follow after Peer and share his lot. Together they build a tiny hut and live in happiness until once more the imps and elves appear to torture Peer Gynt. He deserts Solvejg and returns to his mother, whom he finds upon her death-bed. After many adventures in foreign lands, Peer Gynt achieves great riches and lands in Morocco, a wealthy man. Here his wealth is suddenly taken from him. He steals a horse and the garments of a prophet and travels through the desert, where he meets a beautiful maiden, Anitra, who so charms him with her dancing that he gives her all his gold and jewels. His

thoughts go back to Solvejg and he decides to return to his native land. After many years of adventure, of shipwreck and hardship, he at last reaches Norway, and finds the hut on the mountain side and the patient Solvejg waiting for him. He sinks down exhausted but in peace, and dies in her loving arms.

The incidental music, which was originally written for the performance of Ibsen's play, was afterwards arranged by Grieg in two Concert Suites: the present selection being the First Suite. The opening number, "Morning Moods," gives a charming tone picture of the first timid rays of the dawn up to the bursting into full view of the glorious golden sun. The second number, "Aase's Death," is a brief, sombre dirge, well depicting the lonely and forlorn old mother, deserted by a harum-scarum son. In the third movement "Anitra's Dance," we seem to see the fascinating sprite of the desert as she charms Peer Gynt with her graceful and sinuous dance. The last movement, "In the Hall of the Mountain King," shows us the imps and sprites in full cry after Peer. This selection is typically Norwegian in its character, with the constant repetition of the theme, which, as one writer expresses it, is "a veritable musical hornet's nest." The grotesque and whimsical nature of this movement is thoroughly in keeping with the mad scene enacted in the Hall of the Mountain King—whither Peer Gynt has strayed. The theme—enunciated by bassoons—is weirdly descriptive of the uncouth antics of the mountain gnomes, as they commence to circle, jeering and mocking, around Peer Gynt. As the dance proceeds so the excitement increases—and, drunk with hatred and malice, the gnomes whirl in a frenzied orgie around their terrified victim. The denoument occurs at the final crash, which represents the destruction of the Hall at the magic sound of the bells of a distant church. [*Lesson XXII, Course II; Lesson XXIV, Course II; Lesson XIII, Course III.*]

70072 Solvejg's Song ("Peer Gynt") **Grieg**

This song of springtime is sung by Solveig, whom Peer Gynt has deserted, as a prelude to Act V of Ibsen's drama. The scene shows a hut in the Norwegian forest, Solveig is now middle aged. She sits spinning as she sings that the spring will surely come again and as surely will Peer Gynt return. She will await his coming as she promised. [*Lesson XXIV, Course II.*]

61143 Sea Gull's Cry (Russian Folk Song) **Grodski**

This duet is an adaptation by Grodski of an old Russian folk song. The translation of the words gives a good idea of the poetic beauty in this song, which is called a Nocturne.

The cry of the snow-white sea-gull—
The odor of sea and pines,
Never ending.
The quiet splash of the dreaming waves
In the haze of the dying sun
Rose light sending.
The first sorrowful star
Appears on the far horizon,
Brightly shining.
The transparent fires of the coast
Seem in the fog before us
Like giant ships.
The splendid moon full of caresses,
In the brilliance of her sovereignty.
On such a night one knows that fairy tales
Again may gladly live.

[*Lesson VI, Course I.*]

71041 Harmonious Blacksmith **Handel**

The Handel air and variations, known as "The Harmonious Blacksmith," were published in 1720 in a collection entitled "Suites de Pièces pour le Clavecin." After Handel's death many claims were made that the air was not original; these have been proven false. The story that Handel heard a blacksmith singing the tune as he beat upon his anvil, is also a mere fabrication. The piece was not known as "Harmonious Blacksmith" until years after Handel's death. The original publisher of Handel's works was a Bath music-seller named Lintern, whom friends had nicknamed "the blacksmith," because of his early training in that craft. Lintern made this air and variations his favorite concert number, and played it so often that it became universally known as "The Harmonious Blacksmith." [*Lesson XXII, Course III.*]

18123 { **Haste Thee Nymph** ("L'Allegro") **Handel**
{ **Come and Trip It** **Handel**
88068 Aria—Sweet Bird ("Il Pensieroso") **Handel**

Handel was inspired to write two oratorios, "L'Allegro" and "Il Pensieroso," by the reading of Milton's poem, in 1740. Although these works are now practically obsolete, several of the best of Handel's concert arias are taken from these compositions. No more beautiful use of the coloratura soprano is to be found in musical literature than "Sweet Bird," in which the bird voices of the flute and soprano imitate and converse with each other. [*Lesson IV, Course IV.*]

17174 Il Pensieroso (Flute and Oboe) **Handel**

This famous aria is originally sung by soprano with flute obbligato. Here we have an opportunity of hearing the oboe play the soprano part, while the flute is heard in its original part. [*Lesson XI, Course III.*]

74131 Sound an Alarm ("Judas Maccabæus") **Handel**

Handel's oratorio, "Judas Maccabæus," was written five years after "The Messiah," being produced April 16, 1746, in honor of the victory of Culloden and the return of the troops from Scotland. Rev. Thomas Morrell, a Greek scholar, arranged the text for Handel, using as his subject the story of the great Jewish warrior, Judas Maccabæus. This great aria occurs at the end of the second part of the work. Judas Maccabæus returns in triumph, and the celebration of his victories is at its height when the messenger arrives announcing another attack of the enemy. Judas arouses the ebbing courage of the Israelites in this great aria, and the army once more departs against the enemy. [*Lesson VII, Course II; Lesson I, Course IV.*]

35499 And the Glory of the Lord ("The Messiah") **Handel**

This great chorus is the first choral number in Handel's "Messiah." It follows the tenor Recitative and aria, "Comfort ye my people," and declares the truth of the prophecy of the coming of the Messiah. "And the glory of the Lord shall be revealed, and all flesh shall see it together, for the mouth of the Lord hath spoken it." [*Lesson VII, Course II; Lesson III, Course IV.*]

85103 He Shall Feed His Flock ("The Messiah") **Handel**

The most popular oratorio ever written is Handel's "Messiah," which has remained in public favor ever since its production on April 12, 1742, in Dublin. The beautiful contralto aria, "He Shall Feed His Flock," occurs at the end

of the first part of the work. This was originally written for soprano, but was later re-scored for the deeper, more sympathetic tone quality of the contralto voice. [*Lesson III, Course IV.*]

35499 Pastoral Symphony ("Messiah") Handel

At the time of Handel the term "symphony" designated an instrumental composition which occurred as an entr'acte between the acts of an opera or the parts of an oratorio. The symphony from "The Messiah" follows the mighty chorus, "For Unto Us a Child is Born," and immediately precedes the aria "For There Were Shepherds." Naturally, therefore, Handel has written a melody of a pastoral character, and the name "Pastoral Symphony" has been given to this short composition, which was written for the stringed orchestra. Strangely enough, in Bach's "Christmas Oratorio" is found a similar "Pastoral Symphony" also immediately preceding the announcement to the shepherds. [*Lesson VII, Course II; Lesson XXIV, Course III; Lesson III, Course IV.*]

35499 Glory to God ("Messiah") Handel

This short chorus occurs in the first part of Handel's "Messiah," and speaks the words of the angel to the shepherds, "Glory to God in the highest, and peace on earth, good-will toward men." [*Lesson VII, Course II; Lesson III, Course IV.*]

31770 Hallelujah Chorus ("The Messiah") Handel

The great "Hallelujah Chorus" is the triumphal climax of Handel's mighty oratorio, "The Messiah." It is said that after hearing the work sung for the first time, the composer exclaimed, "I did think I saw God Himself." The mighty force of this wonderful example of contrapuntal chorus writing has never been equaled by any composer of any school. When the oratorio was performed in London, in 1743, King George II rose to his feet to show his respect, and all the audience followed his example. This has become a custom which all audiences have observed during the singing of this great work. [*Lesson VIII, Course I; Lesson VIII, Course II; Lesson I, Course IV.*]

74080 The Trumpet Shall Sound ("The Messiah") Handel

This great bass aria occurs in the last part of Handel's oratorio, "The Messiah." The use of the trumpet in the orchestral accompaniment, while following the imitative idea of Handel's period, also points the way toward the "characteristic orchestration" of the modern school. The text is from I Corinthians xv: 52-53.

"The trumpet shall sound and the dead shall be raised incorruptible; and we shall be chang'd.

"For this corruptible must put on incorruption, and this mortal put on immortality." [*Lesson XV, Course III.*]

88189 My Tears Shall Flow ("Rinaldo") Handel

Handel's opera of "Rinaldo" was his first work to be heard in England, being produced in London, in 1711. The opera is in the form of the period known as "Oratorio Opera." Occasionally, we find a beautiful aria which is heard on our concert stage, but no performances, except as curiosities, of Handel's operas are now ever given.

This is a splendid example of the recitative and aria form. It was originally

used in Handel's first opera "Almira," and is also an excellent example of the Sarabande form. [*Lesson VIII, Course II; Lesson IV, Course IV.*]

74403 Aria—Total Eclipse ("Samson") **Handel**

Handel's oratorio "Samson" was begun after "The Messsiah" had been completed and was first produced at Covent Garden in 1743. The text was adapted from Milton. The story begins after Samson's captivity, the first part supposedly taking place before the prison in Gaza. This beautiful and tender aria is sung by the blind Samson, who is in chains. It is said that this was Handel's favorite aria, after the composer himself became blind.

In reply the Micah, who asks: "Which shall we first bewail, thy bondage or lost sight?" Samson says:

Oh loss of sight! Of thee I most complain,
Oh worse than beggary, old age, or chains,
My very soul in darkness dwells!

He then gives vent to his agony of mind in the pathetic air:

Total eclipse! No sun, no moon!
All dark—all dark—amidst the blaze of noon!
O glorious light! no cheering ray
To glad my eyes with welcome day:

Total eclipse! No sun, no moon!
All dark—amidst the blaze of noon!
Why thus depriv'd thy prime decree,
Sun, moon and stars are dark to me!

[*Lesson VIII, Course II; Lesson III, Course IV.*]

16980 Dead March ("Saul") **Handel**

"Saul" was Handel's first oratorio and was written in 1739. This famous march deserves to rank as one of the greatest funeral marches in musical literature. [*Lesson VIII, Course II.*]

74423 Oh Sleep! Why Dost Thou Leave Me? (From "Semele") **Handel**

There was little difference between the Oratorio and Opera in Handel's day, yet the composer designates "Semele" as "a secular oratorio." The work appeared in 1743, the year after the production of "The Messiah." It is very probable that after the great success of "The Messiah" Handel wished to continue to use the form of the oratorio rather than the opera. "Semele" was produced in 1744 and met with but scant success. Even on the occasions of its recent revivals it has not won popular approval. But two arias from this work remain on our concert stage: "Where'er You Walk" and "Oh Sleep, Why Dost Thou Leave Me?" They rank among the greatest of Handel's arias.

O Sleep, why dost thou leave me?
Why thy visionary joys remove?
O Sleep, again deceive me,
To my arms restore my wand'ring love.

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[*Lesson VIII, Course II.*]

74155 Largo ("Xerxes") **Handel**

The familiar and ever popular Largo is usually given to-day as an instrumental composition. It is, in fact, however, the air sung by tenor in Handel's opera

"Xerxes" (1738), and in its right place in the opera occurs at the beginning of the first act. The scene shows a summer house near a beautiful garden, where grows a plane-tree. To the garden comes Xerxes and sings: "There never was a lovelier tree than thou, there never was a sweeter shade of a dear and lovely plant." [*Lesson VII, Course II; Lesson IV, Course IV.*]

70027 Prayer **Hasselmans**

This semi-religious composition for harp gives an excellent opportunity to study the broad arpeggio effects of the modern harp. [*Lesson VII, Course III.*]

64408 Austrian Hymn **Haydn**

The great composer, Franz Joseph Haydn, wrote the Austrian National Hymn after his visit to England. It is said that he was inspired by hearing "God Save the King," and that his anthem was a copy of that famous song.

A war between France and Austria occurred at this time and Haydn's song therefore attained immediate popularity. On February 12, 1797, the Emperor's birthday, the new National Anthem made its appearance, being sung simultaneously at all the theatres in Vienna. It is said this hymn was Haydn's favorite composition and was a great solace to him in his last hours. It is sung by the Germans as "Deutschland über Alles," and in American churches as a hymn. [*Lesson XI, Course II.*]

74516 Andante—The Emperor Quartet **Haydn**

The instantaneous popularity of Haydn's "Austrian Hymn," which was composed in 1797, led the composer to incorporate the theme in the string quartet, Op. 77, which has always been called "The Emperor's Quartet." The Andante or second movement of this quartet, is in the form of Theme and Variations, the theme being the Emperor's Hymn, "Gott erhalte Franz den Kaiser" (God Save Franz). [*Lesson XXVI, Course III.*]

60055 With Verdure Clad ("The Creation") **Haydn**

"The Creation," which Haydn called "the greatest work of my life," was begun during his visit to London in 1796 and was finished two years later, when the composer was sixty-seven years old.

The soprano aria, "With Verdure Clad," which Haydn declared to be his favorite of the whole work, occurs in the second part of the oratorio—"The Work of the Second Day." This part opens with the description of the "Rolling in Foaming Billows," and after the division of the waters, the soprano describes the fields, "With Verdure Clad":

With verdure clad the fields appear
Delightful to the ravish'd sense,
By flowers sweet and gay.
Enhanced by the charming sight,
Here fragrant herbs their odors shed,
Here shoots the healing plant,
With copious fruit the expanded boughs are hung:
In leafy arches twine the shady groves,
O'er lofty hills majestic forests wave
With verdure clad the fields appear
Delightful to the ravished sense.

[*Lesson XI, Course II; Lesson IX, Course IV.*]

64135 Minuet **Haydn**

The Minuet was the most popular Court dance of the seventeenth and

eighteenth centuries. Its name denotes its French origin, for it is derived from the word *minutus*, meaning small, and probably referred to the dainty steps taken by the dancers. Some authorities claim it originated in the province of Poitou, others say it was the invention of Lully. In its earliest form, it consisted of two eight measure phrases, in 3/4 time, both repeated. As a complement to the first minuet, a second was added. This was in three part harmony (in the earliest days played by three instruments), hence its name, Trio. After this is played, the first minuet is repeated. We find interesting examples of the minuet in the suites of the period of Bach. It was Haydn who introduced the minuet into the sonata, quartet and symphony, as the third movement of his four-part form. While retaining the old form of minuet, Haydn changes its spirit from the stately slow dance of ceremony into the light-hearted, humorous gaiety of the German folk dance. The tempo is more animated, and the spirit of downright fun is apparent. [*Lesson XI, Course II.*]

45092 My Mother Bids Me Bind My Hair **Haydn**

This charming song of Haydn's is an excellent example of the style of Italian concert aria in use in Haydn's day. Although the "Father of the Sonata" left no great operatic works, he has shown in his oratorios and songs that he well understood the use of the human voice in the bel canto of the classical school.

My mother bids me bind my hair
With bands of rosy hue,
Tie up my sleeves with ribands rare,
And lace my boddice blue,
For why, she cries, sit still and weep,
While others dance and play?
Alas! I scarce can go or creep,
While Lubin is away.

[*Lesson XI, Course II.*]

35311 { Symphony No. 11 (Military) **Haydn**
{ Allegro—Allegretto **Haydn**

Haydn wrote over a hundred symphonies (authorities differ as to the exact number) during his sojourn at the court of Count Esterhazy and on his twelve concert tours to Paris and England. Of these the greatest are the set of twelve composed for his London manager, and known as the "Saloman Series." The "Military" symphony is No. 12 of this set.

The *allegro* is written in the regulation mold of the "sonata form." A short sustained introduction leads to the first subject given by flutes and oboes; the second subject is given by the strings and is of a march-like character. The development is concerned chiefly with this second subject; the recapitulation or return of the subjects brings the movement to a close.

In place of the customary *andante*, Haydn here uses an *allegretto* for his second movement. The theme of this march-like movement is taken from an old French Romanza, but it is here given a military character, from which the symphony derives its name. [*Lesson XI, Course II.*]

35520 Symphony No. 11 (Military) Minuet—Presto **Haydn**

The third movement of Haydn's "Military" Symphony is cast in the customary mould of the Minuet. In this particular instance Haydn comes nearer the true meaning of the dainty court dance, for this is considered his most graceful

and beautiful composition in this form. The Trio is also dainty and charming, and the division between the three parts of the dance is clearly defined.

The Finale is a Presto and shows "Papa Haydn" in his merriest vein. The main subject is tuneful and the form of the Rondo is easily distinguishable in the working out of this playful melody. [*Lesson XI, Course II.*]

35243 Symphony No. 3 ("Surprise") **Haydn**

Haydn's Symphony No. 3 is known as the "Surprise" Symphony, because of the sudden fortissimo crash at the end of the second movement. Haydn wrote this work in 1791, while he was at the Court of Prince Esterhazy. The Prince one day complained that his music was all dull and of the same color, and Haydn determined to play a joke on him. When this symphony was being played, the dreamy, beautiful music of the andante, which served as the second movement, had quite put the Court to sleep, when suddenly the full orchestra in this *ff* chord aroused them to the fact that genial "Papa" Haydn had played a joke on them. Henceforth this symphony was known as "The Surprise." The work follows the customary pattern of Haydn's symphonies. The first movement opens with an *andante* introduction, which changes to *vivace* with the statement of the first subject; the second subject is then heard in the related key (the repetition of subjects is not possible on a record of this size). The free fantasia or working out of subjects is followed by the return of the first subject in the original key, the second subject also appears in the original key, and a short coda brings the movement to a close.

The second movement is a beautiful andante, which is in the form of theme and variations, a favorite model with Haydn. The entire movement breathes of peace and beauty until the "surprise" chords are heard. [*Lesson XI, Course II.*]

35244 Symphony No. 3 ("Surprise") **Haydn**

The third movement minuet follows the customary form of the dance, contrasting dance or trio, and return to the first dance. With Haydn the minuet reflects the dance of the folk* and rarely shows the influence of the Court, where the minuet at this time ruled supreme.

The last movement, Finale, is in the pattern of the Rondo. In this movement Haydn shows his rare gift for counterpoint, which he always combines so cleverly with spontaneity, that the method is lost in the beauty of the work as a whole. [*Lesson XI, Course II.*]

65348 { Aloha oe, Farewell to Thee (Queen Liliuokalani) / Kuu Home (Native Plantation Song) **Hawaiian**

Hawaii is a land of song and each event in the life of the individual is commemorated in appropriate verse. One of the customs of Hawaii is the ceremony of departure. The traveler is presented with garlands of flowers and songs are sung in his honor. The most popular "Farewell Song" is "*Aloha oe,*" said to have been given its present musical form by Queen Liliuokalani.

Kuu Home is a native plantation song full of the joyous side of life. The accompaniment is played on guitars and on native instruments, "ukuleles," which are similar in character to the guitar. The weird harmonies and the slurring

* In the Minuets as used for symphonic movements the tempo is always more rapid than is possible in the actual dances.

effect are obtained by the use of the "steel guitar" in which a steel bar is slid along the strings. The ukuleles are strummed in listless fashion by the players. [*Lesson XV, Course I; Lesson XX, Course III.*]

74385 A Perfect Day "Madeleine" **Victor Herbert**

The opera by an American composer, which was produced for the season of 1914 by the Metropolitan Opera Company, was Victor Herbert's one-act opera, "Madeleine."

Mr. Herbert has chosen for the basis of his lyric opera the little comedy, *Je dine chez ma Mère,* by Decourcelles and Thibaud, which has long been a standard work on the French stage. The story concerns a lovely prima donna, who invites various of her friends to dine with her on New Year's Day. Each in turn declines on the ground that he always dines at home with his mother on this festal day. *Madeleine* is finally compelled to dine alone and says, looking at a portrait, "I too will dine with my mother."

The adapter of this play for operatic purposes is Grant Stewart, the actor-playwright. The noted American composer has given some of his beautiful melodies to this opera, notably *Madeleine's* air, "A Perfect Day." [*Lesson XXX, Course IV.*]

74274 Spring Song ("Natoma") **Herbert**

The beautiful "Spring Song" is sung by Barbara in the second act of Victor Herbert's "Natoma." The scene takes place in the plaza, in front of the Mission Church of Santa Barbara. Don Francisco and his daughter are hailed with delight by the crowds who have assembled to do honor to Barbara. Filled with joy and happiness, Barbara sings of love and springtime. The accompaniment is very beautiful, and a clever imitation of bird's songs and rustling leaves is here to be noticed in the remarkable instrumentation. [*Lesson XXX, Course IV.*]

70049 Dagger Dance ("Natoma") **Victor Herbert**

The Dagger Dance occurs at the end of the second act of Victor Herbert's opera "Natoma." The scene shows the piazza in front of the mission church of Santa Barbara. The square is full of people who have assembled to take part in the fiesta. Castro, the half-bred Indian, rails at the dances of the time and challenges any to dance with him the famous Indian Dagger Dance. Natoma responds to his challenge, and the ancient dance of the Californians begins. Mr. Herbert has employed an Indian theme, which as it is orchestrated for the drums and wind instruments, retains a barbaric simplicity which is remarkable. [*Lesson XXX, Course II; Lesson XIX, Course III; Lesson XXX, Course IV.*]

64388 Uncle Rome **Homer**

Sidney Homer (1864) is rightly considered one of the best of American song writers of the present day. In this song of the old darky, "Uncle Rome," he has caught the spirit of American folk music in a delightful manner. [*Lesson XXX, Course II.*]

***—— Prelude ("Hänsel and Gretel")** **Humperdinck**

This charming fairy opera, by Englebert Humperdinck, was first produced at Weimar, 1893, and has since been one of the most popular operas ever given, both

*New record in preparation.

in Europe and America. The Vorspiel opens with a short, slow introduction, which is followed by the brilliant vivace movement in 2 2 time. The trumpet gives out the spirited first subject, after which a bustling figure is heard in the violins and wood-winds; this theme is brought to a fortissimo climax, then the more quiet and subdued second subject is heard. After a short development, in which the theme of the introduction is again heard, the recapitulation of the subjects brings the movement to the coda ending, which is based on the slow theme of the introduction. [*Lesson XXVIII, Course IV.*]

87131 Hexenritt and Knusperwaltz ("Hänsel and Gretel") Humperdinck

Humperdinck's modern use of the Singspiel in "Hänsel and Gretel" has opened a path which many other modern composers are taking: that of using simple folk tales and fairy tales as the basis of operatic librettos. No work since Wagner has been so enthusiastically received as has "Hänsel and Gretel," and it deserves its popularity. "The Witch's Ride" occurs in the third act. The scene shows the witch's home. Thither Hänsel and Gretel have been led by the witch's magic, and Hänsel has been put in a cage in the yard, while Gretel is ordered to bring him dainties from the house, that he may become fat eating for the wicked witch. The witch indulges in some weird incantations, tells of her plans in this aria, then takes a short ride on her broomstick, in her delight that she has captured two more toothsome victims.

When she returns, she plans to cook Gretel, but the clever little girl, aided by Hänsel, succeeds in pushing the wicked witch herself, into the oven. Hänsel and Gretel now dance and sing in joy as they hastily gather all the sweet meats they can find. [*Lesson XXVIII, Course IV.*]

88405 Lieber Spielmann (Dearest Fiddler) ("Königskinder") Humperdinck

One of the most beautiful of the modern operas is Humperdinck's setting of the story of "The King's Children," which was produced December 28, 1910, at the Metropolitan Opera House in New York. The story is allegorical in character. When the "Fiddler," recognizing the royal children, in spite of their rags, brings them as rulers to the town of Hellabrun the populace hoot them away. No one, save the little child of the broommaker, knows that they are in truth the destined rulers. The fiddler lives in exile now in the woods, and to him comes this little girl begging him to help her find the royal children. This aria is one of the most beautiful numbers in the opera. [*Lesson XXVIII, Course IV.*]

17821 Cshebogar Hungarian

All of the music of Hungary has been colored by the influence of the Magyars, which is of Oriental origin. The gypsy musicians have kept alive this music, which is of a character all its own. In the northwestern part of Hungary the people are Slovaks and the music is more similar to the Bohemian dances of the people.

This peasant dance, the Cshebogar, belongs to the latter type of Hungarian folk music, but it is interesting to note how the Magyar influence is also apparent in this gay, brilliant dance. [*Lesson XXI, Course I.*]

17003 / 17793 Czárdás Hungarian

The Czárdás is the most popular Hungarian dance. The name is derived from an inn, Czárda, on the plain, where this dance is said to have been first performed. Every Czárdás consists of two parts, a Lassen, or slow movement, and a Friska, or rapid dance. These two alternate at the will of the dancers, a sign being given by them to the musicians whenever a change of tempo is desired. [*Lesson XXI, Course I.*]

17462 Hungarian Gypsy Melodies **Hungarian**

Both of these selections are improvisations on gypsy melodies of a quiet character resembling the "Lassen." The solo violinist improvises as the other instruments follow him. Note the use of the gypsy dulcimer. [*Lesson XXI, Course I.*]

17611 { White Dog Song (2) Grass Dance / Medicine Song **American Indians**

These authentic Indian songs were sung by the Glacier Park Indians, who are representatives of the Blackfeet tribe. The accompaniment used was the original Indian tom-tom. The peculiar quality of the voices of the Indian women is very noticeable in these selections. All Indian tonality is distinctive and almost impossible to translate into our regular scale. The rhythm also is strongly accented. A popular rhythm with the American Indian is the 5/4, which was also a favorite with the ancient Greeks. All Indian songs have legendary stories. "The White Dog Song" owes its origin to an incident which occurred when the Piegan Indians were at war with the Sioux tribe. In a fierce battle the Sioux chief, "White Dog," was killed and to celebrate the great victory the Piegans composed this song. The realistic war-whoops are an important part of this song.

"The Grass Dancers" are a special society of young Indian braves, who on great occasions dance for the entertainment of the tribe. They wear strings of bells around their waists, wrists and ankles, and each tries to outdo the other by the number and variety of his steps.

"The Medicine Song" is sung by the medicine men at the annual midsummer festival. [*Lesson XV, Course I; Lesson XXX, Course I; Lesson XX, Course III.*]

64259 The Harp That Once Thro' Tara's Halls **Old Irish**

In the days when Ireland was a land renowned for its learning the priests, bards and chiefs used to gather at the castle of Tara. It was there also that the annual contests of the harpers were held. These verses glorifying "Tara's Halls" were written by Thomas Moore and are set to an old Irish air, "Gramachree." [*Lesson XXVI, Course I.*]

74236 Kathleen Mavourneen **Irish**

This well-known Irish love song is a popular favorite. Class should listen for the form as well as for the principle of poetic thought which is here expressed. [*Lesson XIV, Course I; Lesson XXVI, Course I.*]

64117 The Minstrel Boy **Old Irish**

The words of this song are by Sir Thomas Moore, who wrote them to fit the music of an old Irish air called "The Green Woods of Tringha." This tune is one of the oldest in Ireland, and is known by various names throughout the country. [*Lesson XXVI, Course I.*]

17840 Rinnce Fada (Top of Cork Road) **Irish**

The Rinnce Fada, or "Long Dance," has come into great popularity with

the Irish peasant of to day. It is an old dance and was frequently used on ceremonial occasions. History tells us it was danced before James II in Dublin in 1689. It is usually danced by five couples. The tune, "Top of the Cork Road," is an old Irish air. [*Lesson XXVI, Course I.*]

17002 St. Patrick's Day **Irish**

This song is written to the air of an old-fashioned Irish jig. In some parts of Ireland the song is still sung to accompany the dance. The air has been used to other words entitled "Princess Day," the first lines of which are, "Tho' dark be our sorrows, to day we'll forget them." It is said this song was sung at the Battle of the Boyne (1690). [*Lesson XIII, Course I; Lesson XXVI, Course I.*]

64277 La Colomba (The Dove) **Italian**

Among the folk music of various nations is often found a song describing the dove. Cuba's "La Paloma" and Mexico's "Golondrina" are excellent well-known examples. In this Tuscan folk song another version of the "dove song" is found:

O dove, that flying o'er the hill dost stay thee,
To make thy nest among the stones for cover,
Lend me a feather from thy wings, I pray thee,
That I may write a letter to my lover.

* * * * * * * *

Copy't G. Schirmer.

[*Lesson XVI, Course I.*]

16136 Garibaldi Hymn **Italian**

This famous hymn of Italy dates from the rise of United Italy. The words are by Mercantini, the music by Olivieri. It was written in 1859, but owes its popularity to its use by the armies of the great Garibaldi (1807-1882). It takes its name from the famous general.

All forward! All forward!
All forward to battle!
The trumpets are crying
Our old flag is flying.
Liberty! Liberty, deathless and glorious,
Under thy banner thy sons are victorious.
Hurrah for the banner!
The flag of the free!

Copy't Oliver Ditson Co.

[*Lesson XVI, Course I.*]

64160 La Mandolinata (Paladilhe) **Italian**

This serenade song belongs to the class of composed folk songs. Note the interesting imitation of the serenader playing upon his mandolin, the instrument from which this charming little composition takes its name.

Oh! come the night is lovely,
The moon now shines so bright,
In yonder boat, we'll gently float,
Our hearts are free and light.

[*Lesson II, Course I.*]

64136 O Sole Mio **Italian**

This charming Italian song of sunshine is a popular folk song in Italy to-day. It may be classed with legendary songs, as reflecting poetic thought.

The Chapman translation, from the Schirmer edition of "Neapolitan Songs," is given here by permission:

Oh! what's so fine, dear, as a day of sunshine?
The sky is clear at last, the rain and storm is past,
Through air so cool, so bright, comes the festal sunlight,
Oh! what's so fine, dear, as a day of sunshine?

Another sunlight,
Far lovelier lies,
Oh! my own sunshine,
In your dear eyes!

When day is ending and the sun's descending,
A tender sadness pervades my gladness;
I long to linger underneath your window,
When day is ending and the sun's descending.
Another sunlight, etc.

Copy't G. Schirmer.

[*Lesson XIV, Course I.*]

16882 Santa Lucia (Denza) **Italian**

This beautiful boat song, or barcarolle, was probably intended to illustrate the rise and fall of the boat on the water, and the regular strokes of the oar. The sequence of the two-measure phrases produces a monotonous effect, suggestive of the forward and backward sweep of the oars. Santa Lucia (St. Lucy) is the patron saint of the Neapolitans. The words are:

Now 'neath the silver moon
Ocean is glowing,
O'er the calm billow
Soft winds are blowing.
Here balmy zephyrs blow,
Pure joys invite us,
And as we gently row
All things delight us.

When o'er thy waters
Light winds are playing,
Thy spell can soothe us,
All care allaying.
To thee, sweet Napoli,
What charms are given
Where smiles Creation
Toil blest by Heaven.

CHORUS

Hark! how the sailor's cry
Joyously echoes nigh.
Santa Lucia! Santa Lucia!
Home of fair poesy,
Realm of pure harmony,
Santa Lucia! Santa Lucia!

—From "One Hundred Folk Songs"—C. C. Birchard Co.

[*Lesson X, Course I; Lesson XIII, Course I; Lesson XVI, Course I.*]

88355 Tarantella—Napolitana (Arr. by Rossini) **Italian**

This attractive arrangement of a Neapolitan dance was made by Rossini. This dance, which is distinctive of South Italy, takes its name from Taranto, in the old province of Apulia. The music is in 6/8 time, played at increasing speed, with frequent changes from major to minor. In its oldest form it was always sung, and was accompanied by tambourines and castanets. A strange superstition prevailed from the fifteenth to the eighteenth century among the South Italians,

that anyone bitten by a tarantula spider could alone be cured by dancing the Tarantella. The key constantly changes from major to minor. It is usually danced by two dancers, a man and woman, who accompany themselves by the castanets and tambourines. It continually increases in tempo until the dancers are exhausted. [*Lesson XVI, Course I.*]

45083 L'Espoir Que J'ai **Jannequin**

Clement Jannequin, although by tradition a Frenchman, is usually ranked with the Netherland School. He lived in the sixteenth century and was a follower of Josquin des Pres. We know little of Jannequin's life, but fortunately, enough of his music has come down to us to confirm his position as of great importance among the contrapuntal masters of this period. Jannequin seems to have been "the father of Programme Music," for many of his compositions are descriptive in character. He wrote little religious music and his secular works are original in choice of subject and treatment of melody. This air is a love song, more of the type of Troubadour melodies. The words are: "The hope I have of finding favor in your eyes and of some day obtaining the desire of my heart, holds me captive awaiting your decision. But if the future brings no reward, my heart will lose its hope and love will depart." [*Lesson V, Course II.*]

17771 Birchos Kohanim **Jewish Chant**

The most ancient music, from which our modern musical development is traced, are the chants of the Hebrews. These antiphonal chants, begun by the cantor, and answered by his chorus, are still in use in the orthodox temples of the Jews to-day. They were imitated by the Greeks, and a combination of the Greek and Hebrew chanting resulted in the antiphonal chanting in the early Christian Church. This record gives us the closing benediction by the priests to their congregation, as it is still sung in the Hebrew synagogues. [*Lesson I, Course II.*]

17745 Kawakores Rohr Adre **Jewish Chant**

This Hebrew chant, sung by Cantor Sirota, of Warsaw, with chorus, is the psalm "Like a Shepherd." In this chant, one feels the expression of that steadfast trust in the God "who watches over Israel." [*Lesson I, Course II.*]

74355 Kol Nidre (Arranged by Max Bruch) **Jewish**

The "Kol Nidre" (Day of God) is the most sacred chant of the Hebrew service. It is sung only on the evening of the Day of Atonement, the most holy of the Jewish fast days. The religious fervor of the chant themes has been retained in this arrangement by Max Bruch, which was made for violin. The two traditional themes are first presented and are followed by short variations. [*Lesson I, Course II.*]

17579 Star Spangled Banner **Key**

Francis Scott Key, who wrote America's national song, composed these verses during the bombardment of Fort McHenry, Baltimore, in the war of 1812. Key, a young lawyer, sought the release of an American doctor, who had been captured by the English. With a flag of truce he went out to one of the English vessels, but as an attack on Fort McHenry had been planned, Key was detained a prisoner

over night. During the bombardment, he watched with interest to see if the American forts were resisting the attack, and when morning dawned and he saw the Stars and Stripes still waving in triumph he was filled with joy. Key wrote the first verse during the night, using as his music a song which the English officers were singing called "To Anacreon in Heaven." He finished the song when he reached Baltimore, and it was immediately published in *The Baltimore American* for September 21, 1814. The great success of the song was unprecedented, and it remains the accepted national anthem of America, having been so designated for use in the navy by act of Congress. [*Lesson XIV, Course I; Lesson XXX, Course I.*]

35549 Masque of Comus **Lawes**

The early precursor of the opera in England was the Masque, which combined poetry (usually based on an allegorical or mythological subject), music, dancing, scenery and costumes. Often the Masques were very elaborate, and usually they were performed only before nobility of great wealth, and in the courts of kings. James I and Charles I spent vast sums on their productions. The most famous of these Masques was Milton's "Comus," which was produced at Ludlow Castle in 1634. Inigo Jones devised the machinery and designed the costumes, while Laniere and others painted the elaborate scenery. The music was by Henry Lawes, who appeared in the original production as "The Attendant Spirit." The complete manuscript of "Comus" is in the British Museum, and it is from this source that Sir Frederick Bridge has made the present arrangement.

Milton considered Lawes the most remarkable composer of his day, and praised his understanding of the principle that music and text shall be treated as one. The English historian of the eighteenth and early nineteenth centuries saw little in the music of Lawes to admire and considered him "deficient in melody." In reality, his style of composition "aria parlante," if properly interpreted, is of great dramatic beauty and makes a strong appeal to the audience of to-day. This record gives five of the best-known selections from "Comus."* [*Lesson VI, Course II; Lesson II, Course IV.*]

55059 Ah! Moon of My Delight **Lehmann**

Mme. Liza Lehmann (1862), the English composer, owes her first great popularity to the song cycle, which appeared in 1896, entitled "In a Persian Garden." This work, which is written for four solo voices and quartet, is a setting of poems from Edward Fitz-Gerald's translation of the Rubáyát of Omar Khayyám, the Persian poet and astronomer of the twelfth century. The tenor solo, "Ah Moon of My Delight," is one of the most beautiful numbers in the cycle. The words are:

"Ah Moon of my delight that knows no wane,
The Moon of Heaven is rising once again,
How oft hereafter rising shall she look
Through this same garden after me in vain."

[*Lesson XXIX, Course II.*]

88029 / 92040 Prologue ("I Pagliacci") **Leoncavallo**

This famous aria for baritone is used by Leoncavallo as the introduction to his opera of "I Pagliacci." It is interesting to note that many of the operas

*Record No. 35623 gives the two other songs from "Comus."

of the modern Italians employ the voice as a part of the Prelude; the use of the Siciliana in "Cavalleria Rusticana" being another excellent example.

The story of "I Pagliacci" is of a band of traveling mountebanks. As a fitting preparation of the scene which follows, the clown Tonio appears before the curtain and sings this aria. [*Lesson XXVIII, Course II; Lesson XXII, Course IV.*]

88398 Ballatella "Che volo d'augelli" (Ye Birds Without Number) ("I Pagliacci") Leoncavallo

This brilliant soprano aria occurs in the first scene, after Canio's departure. Nedda is left alone and wonders if Canio suspects her. She hears the voices of birds (tremolo on the strings) and looking about notices the beauty of the day.

Ah! ye birds without number!
What countless voices!
What ask ye? Who knows?
My mother, she was skillful at telling one's fortune,
She understood what they're singing,
And in my childhood, thus would she sing me.

Then follows the *Balatella* or Bird Song. The exquisite orchestral accompaniment (mostly by strings) is an important feature of this selection. [*Lesson XXII, Course IV.*]

88061 Vesti la giubba (On With the Play) ("I Pagliacci") Leoncavallo

This famous aria for tenor is the closing number of the first act of "I Pagliacci." Canio is convinced of his wife's perfidy, and as Nedda goes into the theatre to make ready for the performance, he sings this heart-breaking lament. He mourns that he, as a player, may not indulge in grief. It is his duty to paint his face, and make merry, to amuse the people even though his heart is breaking. [*Lesson XXII, Course IV.*]

74039 The Marseillaise Hymn Rouget de Lisle

The French patriotic hymn owes its name to the fact that it was originally sung by the corps of the city of Marseilles, when they entered Paris, July 29, 1792. Perhaps the best account of this composition is that written by a nephew of the author, where we gather the following facts:

"Claude Joseph Rouget de Lisle was a captain of engineers, quartered at Strasbourg in 1792. Baron de Dietrich was then mayor of the city. He asked de Lisle for a patriotic song which he wished to give to the Lower Rhine Volunteers to sing; and as the captain was both poet and musician, he went to his rooms and set to work. The song was conceived through the night of April 24th, written and sung the next day at the mayor's house, and publicly played on Sunday, April 29th, by the band of the National Guard at Strasbourg. It did not reach Marseilles until June, where it created as great a furore and excitement as at Strasbourg."

During the attack of the Tuilleries, in August, 1792, this great song became in truth the National Hymn of France:

Allons, enfants de la patrie!
Le jour de gloire est arrive;
Contre nous de la tyrannie,
L'etendard sanglant est leve,
L'etendard sanglant est leve!
Entendez vous, dans les campagnes,
Mugir ces feroces soldats?
Ils viennent jusque dans nos bras,
Egorger nos fils:—nos compagnes!
* * * * * * *

Amour sacre de la patrie,
Conduits, soutiens nos bras vengeurs.
Liberte, liberte cherie,
||:Combats avec tes defenseurs:||
Sous nos drapeaux que la victoire
Accoure a tes males accens;
Que tes ennemis expirans
Voyent ton triomphe et notre gloire.

CHORUS
Aux armes, citoyens!
Formez vos bataillons:
Marchons, marchons,
Qu'un sang impur abreuve nos sillons!

[*Lesson XIV, Course I.*]

88402 Etude **Liszt**

This brilliant piece is one of the most beautiful of Liszt's studies (etudes) for the pianoforte. In this record amazing technical agility is united with true beauty of tone. [*Lesson XXII, Course III.*]

70046 Liebesträum **Liszt**

Liszt wrote three short tone poems for piano solo which he called "Liebestraum." The first two he gives a sub-title of Nocturne, but they are, in reality, "Songs Without Words," as they are in truth simple songs of several stanzas in which the piano decorates by cadenza and accompaniment. The most famous of the three is this Liebestraum in A flat, published in 1850 as a piano solo. Liszt originally used this melody as a song, which was set to the poem by Ferdinand Freiligrath (1810-1876), a German Revolutionary poet, who in his youth wrote many charming lyrics reflective of Romanticism. His poem "O Love" made a very deep impression on Liszt, who first used it as a song, then as this transcription. The words are:

Oh, love, while love is thine to give,
While true love yet remains to thee,
The hour comes, when at the grave
Thou'lt stand, and weep full bitterly.
Let kindness glow within thy breast,
Let love's bright flame unfailing burn,
While still another faithful heart
To thine beats warmly in return.
And hold him dear thro' weal and woe,
Who bares his inmost heart to thee,
* * * * * * * * *
Guard well thy tongue, seal fast thy lips;
The angry word unspoken keep.
"O God! I meant no ill!"——
But he will seek a place apart to weep.

Copy't 1903 by Oliver Ditson Co. From Ditson Edition, Piano Solo.

[*Lesson XVII, Course II.*]

88204 Die Lorelei **Liszt**

This song is the most popular of any of the lieder which Franz Liszt gave to the world. It was written in 1841 at Nonnewerth on the Rhine, and is a set-

ting of Heinrich Heine's poem telling of the enchantress of the Rhine. It must not be confused with the Silcher song, which is a simple folk version of the story. It may be interesting to compare the art song of Liszt's with the folk-song by Silcher. [*Lesson XVII, Course II.*]

35352 Hungarian Rhapsody No. 2 **Franz Liszt**

This composition is an arrangement of the most famous of the fifteen Hungarian Rhapsodies for piano by Franz Liszt. In these works, by the use of characteristic folk themes and the peculiar rhythm of the musical gypsies, Liszt gives a glimpse of Hungarian nationality in a remarkable degree. This composition consists of a slow introductory movement patterned after the "Lassen" or slow dance, followed by a rapid "Friska" from the Czardas, the national dance of Hungary. [*Lesson I, Course I; Lesson IX, Course I; Lesson XVII, Course II.*]

68339 Die Uhr (The Watch) (Op. 123, No. 3) **Carl Loewe**

Carl Loewe (1796-1869), although a trifle older than Schubert, really followed the great master of song, in his writing of ballads and art songs. Being a professional singer by training, Loewe understood the possibilities of the human voice, and although many of his works are highly dramatic, they always remain singable, for the lyric and dramatic elements are welded with a master hand. Loewe always carries his dramatic ideas into the musical accompaniment. Notice in this selection the imitation of the ticking of the watch. Be certain that the class understands the poetic significance here, also:

Ich trage, wo ich gehe,
Stets eine Uhr bei mir;
Wie viel es geschlagen habe,
Genau seh' ich an ihr.

Es ist ein grosser Meister,
Der künstlich ihr Werk gefügt,
Wenn gleich ihr Gang nicht immer
Dem thörichten Wunsche genügt.

* * * * * * * * * * * * * * * *

Doch stände sie einmal stille,
Dann wär's um sie gescheh'n:
Kein And'rer, als der sie fügte,
Bringt die Zerstörte zum Geh'n.

Dann müsst' ich zum Meister wandern,
Der wohnt am Ende wohl weit,
Wohl draussen, jenseits der Erde,
Wohl dort in der Ewigkeit!

Dann gäb'ich sie ihm zurücke,
Mit dankbar kindlichem Fleh'n:
"Sieh', Herr, ich hab'nichts verdorben,
Sie blieb von selber stehn."

Where'er I go, I carry
A watch with me alway,
And only need look, whenever
I'd know the time of day.

It was a Master Workman
Who deftly its works designed,
Tho' 'twill not always follow
The whims of a foolish mind.

But should it e'er run no longer,
Its day would then be o'er;
None other but Him who made it,
Could set it going once more.

Then I to the Maker must hie me,
How far, no mortal can say,
Beyond Creation's beginning,
Far off in an endless day!

And there, as a grateful child might,
I'll give my Father His own:
"See, Lord, I did not spoil it,
'Tis only all run down."

Poem by Gabriel Seidl. English translation by Dr. Th. Baker. Copy't 1903, by G. Schirmer

[*Lesson XIV, Course II.*]

16159 Ein' feste Burg (A Mighty Fortress) **Luther**

Martin Luther (1483-1546) wrote this great German Chorale while a prisoner in the Wartburg Castle in Eisenach. It is said that it was first sung by his followers when they made the triumphal entry into Worms, and from that day its popularity was amazing. It was the battle hymn of the soldiers under Gustavus Adolphus, who often sang the hymn during the fight. Luther was contemporaneous with Josquin des Prés, of the second period of the Netherland School. [*Lesson XIX, Course I.*]

60053 Woodland Sketches **MacDowell**

(1) At an Old Trysting Place (2) To a Wild Rose

Of all MacDowell's compositions, none have been more universally popular than the series of short pianoforte pieces, entitled "Woodland Sketches." These two numbers belong to this group of compositions. Both of these selections are of the class of music which reflects poetic thought, for although bearing titles, these selections leave much to the imagination of the hearer. [*Lesson XXX, Course II.*]

87072 Siciliana ("Cavalleria Rusticana") **Mascagni**

This beautiful aria is, in reality, a part of the Prelude to Mascagni's opera "Cavalleria Rusticana." The opening measures of the introduction are played by the orchestra; then to the harp accompaniment the voice of Turiddu (tenor) is heard behind the scenes singing:

O Lola, with thy lips like crimson berries,
Eyes with the glow of love deepening in them.
Cheeks with the hue of wild, blossoming cherries,—
Fortunate he who first finds favor to win them;
. . . . . .
Yet, tho' I died and found Heav'n on me beaming
Wert thou not there to greet me, grief I should cherish!

Copy't 1891, G. Schirmer.

[*Lesson XXII, Course IV.*]

68218 { **Gli aranci olezzano (Blossoms of Oranges) ("Cavalleria Rusticana")** **Mascagni**
Regina Coeli (Queen of Heaven) ("Cavalleria Rusticana") **Mascagni**

The opening chorus of "Cavalleria Rusticana" is sung by the crowds of villagers who throng the square on the way to Easter morning service. The women's voices, singing of the fragrance of the orange blossoms, and of the bird songs of spring, are answered by the men, who rejoice that they shall soon meet their sweethearts. The "Regina Cœli" is sung by the people before they enter the church to attend Easter Mass. It is a good example of a modern antiphonal chorus. [*Lesson XXII, Course IV.*]

60074 Intermezzo ("Cavalleria Rusticana") **Mascagni**

The famous Intermezzo, from Mascagni's "Cavalleria Rusticana," has won universal popularity. This short one-act opera is divided into two parts, and between these two scenes of tragedy and horror is introduced this musical message of peace, breathing an air of simplicity and holy love. Dramatically, it

does not fit into the opera, save to bring into contrast the scenes of tragic turmoil, but played as a concert number, it has made its composer famous. [*Lesson XXVIII, Course II; Lesson XXII, Course IV.*]

35437 The Angelus ("Scenes Pittoresques") **Massenet**

Jules Massenet is known as one of the most prolific opera composers of the Modern School. He has, however, left several concert suites, which prove that, had he devoted more attention to instrumental composition, he would have been as popular in that branch of the art as in his operatic work.

The suite "Scenes Pittoresques" consists of four numbers: March, Air de Ballet, Angelus, Bohemian Festival. The Angelus, which is a beautiful little tone-poem descriptive of the same situation which Millet has immortalized, is an excellent example of the bell effect in instrumentation. [*Lesson XXVII, Course II.*]

88014 Élégie **Massenet**

Jules Massenet wrote the incidental music for Leconte de Lisle's antique drama, "Les Érinnyes" in 1873. The drama was not a success, but much of Massenet's music was so popular that he was urged to arrange it in the form of a suite for orchestra. The theme of the Invocation, which was played by the violoncello as Electra poured the libations on her father's tomb, was so beautiful that Massenet used it also as the melodic material for the famous song, "Élégie."

The blooming spring days of yore,
Have left me for aye,
No more shall the skies smile for me.
My loved one is far away.

The birds no longer sing—
The sun is dark as the grave,
All the delight of my life is gone.
Dead is my heart for evermore!

[*Lesson XXVII, Course II; Lesson V, Course III.*]

88153 Aria—Fleeting Vision ("Hérodiade") **Massenet**

Massenet's version of the story of Salome and John the Baptist is very different from that of Richard Strauss. A French version of the story is here used.

This aria is sung by King Herod in the second act. He has surrounded himself with his dancers, and has tried in vain to forget the wonderful beauty of Salome, which ever seems to haunt him as a vision. [*Lesson XXVI, Course IV.*]

74123 Légende de la Sauge ("Jongleur de Notre Dame") **Massenet**

This beautiful aria occurs in the second act of the mystical opera, "The Jongleur of Notre Dame." The scene is the study of the Abbey, and the monks have been discussing the merits of their relative arts. After they have gone into the chapel, Jean sadly exclaims, "And I alone have nothing to offer Mary." The cook, Boniface, then tells him the legend of the sage bush, a mediæval story, which Massenet has here set to an old folk song.

The tale ran that Mary, fleeing from the vengeance of Herod, sought to hide the holy babe. She appealed to a rosebush to open wide its petals and shield her son, but the rose declined to thus soil her dress. A humble sagebush was more kind, and formed a safe cradle wherein to hide the child Jesus, and so was blessed by Mary. [*Lesson XXVI, Course IV.*]

87023 Gavotte ("Manon") **Massenet**

The opera of "Manon" is one of the most popular dramatic works of Massenet, and did much to establish his fame as an opera composer. This work, like Puccini's "Manon Lescaut," is based on the famous novel by Abbé Prevost. It was first produced in 1884. The charming Gavotte occurs in the third act, which takes place at the garden fête in the Cours de la Reine. Here Manon has come with Bretigny to take part in the festivities. She sings to this graceful Gavotte, of the joy and happiness to be found in life. [*Lesson XXVI, Course IV.*]

74135 Meditation ("Thaïs") **Massenet**

Massenet's opera, "Thaïs," is a quasi-religious portrayal of the conversion of the courtesan Thaïs, of Alexandria, by a fanatic monk of the desert, Athanael. The story is taken from Anatole France's romance of the same name. This beautiful violin solo with orchestra, called the "Religious Meditation," takes place as an intermezzo between the third and fourth scenes of the opera. Athanael has told Thaïs in the third scene, which takes place in her house, that he will await her coming on her doorstep all through the night. This music is supposedly descriptive of the conflict in the soul of the woman who gives up "the god of love for the love of God." [*Lesson II, Course III; Lesson XXVI, Course IV.*]

64234 Ossian's Ode ("Werther") **Massenet**

Many authorities consider "Werther" Massenet's best opera. This charming music drama is a French version of Goethe's celebrated tragedy, "The Sorrows of Werther," which was in reality the romantic story of the German poet's own life.

Werther sings the famous ode of the great Gaelic poet Ossian to Charlotte in the third act of the opera. The scene shows the living-room in the home of Albert and Charlotte. Werther comes to bid farewell to Charlotte, and noticing the poems of Ossian on the table, he reminds Charlotte of the happy days, when together they translated the beautiful odes. He sings, and as he finishes both Werther and Charlotte realize their love for each other and that they must make their farewell for eternity.

WERTHER: "Yes, I see! Nothing is changed here—except hearts. Everything is in the familiar place. There is the harpsichord that pleased my merry hours or responded to my sad moods—then your voice accompanied mine. These books—how many times have we bent our heads together over them.

(*Looks at his pistols.*)

"And these weapons—one day my hands sought them. Already I had become impatient for the long, breathless sleep. And here are the poems of Ossian that you commenced to translate. Translate! Ah! how often my dreams have soared on the wings of these poems, and it is thou, dear poet, who often interpreted my feelings! All my soul is there!

"Oh! wake me not, thou breath of spring,
Thou breath of spring.
Let me dream on, as one who knows
Bleak winter with its chill and snows,
And dreads awakening.
The stranger found me fair to see—
And now—in scorn, he passes me,
To see so sad a thing!"

[*Lesson XXVI, Course IV.*]

45065 Auf Flügeln des Gesanges **Mendelssohn**

This ever-popular song, which is familiar to all from various arrangements, is one of the few songs written by Mendelssohn. Although not as prolific in this form as Schumann, Mendelssohn was responsible for much of the popularity of the German *Lieder* throughout Germany and England. As Sir George Grove remarks: "Mendelssohn's songs may be said to have introduced the German *Lied* to England and to have led the way for the deeper strains of Schumann, Schubert and Brahms. No doubt the songs of these composers do touch lower depths of the heart than Mendelssohn's do; but the clearness and directness of his music, the spontaneity of his melody and a certain pure charm pervading the whole, have given a place with the great public to some of his songs, such as 'Auf Flügeln des Gesanges,' which they will probably retain for a long time to come." The words are:

Auf Flügeln, des Gesanges,
Herzliebehen, trag'ich dich fort,
Fort nach den Fluren des Ganges,
Dort weiss ich den schönsten Ort.

Dort liegt ein rotblühender Garten
Im stillen Mondenschein;
Die Lotosblumen erwarten
Ihr trautes Schwesterlein.

Die Veilchen kichern und kosen,
Und schau'n nach den Sternen empor;
Heimlich erzählen die Rosen
Sich duftende Märchen ins Ohr.

Es hüpfen herbei und lauschen
Die frommen, klugen Gazell'n;
Und in der Ferne rauschen
Des heiligen Stromes Well'n.

Dort wollen wir niedersinken
Unter dem Palmenbaum,
Und Liebe und Ruhe trinken
Und träumen seligen Traum.

—Heinrich Heine.

Oh, I would bear thee, my love, my bride,
Afar on the wings of song,
To a fairy spot by the Ganges' side;
I have known and have loved it long.

'Tis a garden aflame with blossoms rare,
That sleeping in moonlight lies;
The Lotus-flowers are awaiting there
A sister they dearly prize.

There the violets twine, and soft vows repeat,
And gaze on the stars above;
The roses exhale in whispers sweet
Old legends of souls that love.

Gazelles come bounding from the brake,
And pause, and look shyly round;
And the waves of the sacred river make
A far-off slumb'rous sound.

There shall we couch by a rippling stream
In the shade of a stately palm,
And drink in love, and delight, and dream
Long dreams in a blissful calm.

Translation by Sir Theodore Martin

[*Lesson XV, Course II.*]

74088 If With All Your Hearts ("Elijah") **Mendelssohn**

"Elijah," which is considered to be the greatest oratorio Mendelssohn wrote, was originally intended as the first of a series of three works, "Elijah," "Christus" and "St. Paul." The "Christus" was left unfinished at the time of the composer's death.

This great aria for tenor is one of the favorite selections from oratorio. The people have been weeping and questioning the power of God. The voice of Obadiah is heard comforting them. [*Lesson IX, Course IV.*]

74380 It is Enough ("Elijah") **Mendelssohn**

Elijah's great aria, considered to be the finest baritone aria, since the time of Handel, occurs in the second part of Mendelssohn's oratorio "Elijah." [*Lesson IX, Course IV.*]

17216 Farewell to the Forest **Mendelssohn**

This beautiful arrangement of Mendelssohn's song "Farewell to the Forest"

gives us an excellent chance of comparing the tone coloring of the instruments which comprise the brass choir. [*Lesson XIV, Course III.*]

88191 But the Lord is Mindful of His Own ("St. Paul") Mendelssohn

This great aria for contralto is one of the favorite oratorio selections which finds its way to our concert stage. In its original setting it occurs in the first part of the oratorio "St. Paul," which is the first work in this form which Mendelssohn gave to the world. After the martyrdom of St. Stephen, Saul appears "breathing out threatenings and slaughter" against all the Apostles. His aria is followed by the voice of comfort from the contralto.

RECITATIVE:

And he journeyed with companions toward Damascus, and had authority from the High Priest that he should bring them bound men and women unto Jerusalem.

ARIA:

But the Lord is mindful of His own,
He remembers His children;
Bow down before Him ye mighty
For the Lord is near us.
Yea the Lord is mindful of His own,
He remembers His children.

[*Lesson IV, Course I; Lesson I, Course IV; Lesson IX, Course IV.*]

31819 / 35625 Overture ("A Midsummer-Night's Dream") Mendelssohn

Mendelssohn never wrote an opera, but his music to Shakespeare's comedy, "A Midsummer Night's Dream," would be sufficient to give him a high place among dramatic composers. The overture was written for a performance of Shakespeare's comedy, which was given by the Mendelssohn family, when the composer was but seventeen years old. Seventeen years later the remainder of the incidental music was written. In its truest sense, this overture belongs to the style of "Concert Overtures," which Mendelssohn later gave to the world. Frederick Weiks thus describes this work:

"The sustained chords of the wind instruments with which the overture opens are the magic formula that opens to us the realms of fairyland. The busy tripping first subject tells us of the fairies; the broader and more dignified theme which follows, of Duke Theseus and his retinue; the passionate second subject of the romantic lovers, while the clownish second part pictures the tradesmen, and the braying reminds us of Bottom as the ass. The development is full of bustle and the play of the elves. In conclusion, we have once more the magic formula, which now dissolves the dream it before conjured up." [*Lesson XV, Course II; Lesson VIII, Course IV.*]

35527 Intermezzo—"A Midsummer-Night's Dream" Mendelssohn

This beautiful number is usually played at the end of the second act of Mendelssohn's setting of "A Midsummer Night's Dream." Hermia awakes to find Lysander gone, and starts on her fruitless search for him. This lovely movement, which seemingly expresses the conflict of emotions in Hermia's heart, is played by the first violins, which are answered by the flute and clarinet.

The theme then abruptly changes to the semi-comic measures of the "Clown's March," which is here intoned by the bassoons, the clarinets playing in thirds.

This prepares the audience for the entrance of Bottom and his fellows, who begin their rehearsal in the woods. [*Lesson XIII, Course III.*]

35527 Nocturne—"A Midsummer-Night's Dream" Mendelssohn

This beautiful Nocturno or Nocturne is the incidental music to be played between the third and fourth acts of Mendelssohn's setting of Shakespeare's "Midsummer Night's Dream." The four lovers are lying asleep in the woods, and to the strains of this lovely melody, Puck appears with the remedy that shall straighten out the love tangle and make all happily reunited. The opening theme is one of the most beautiful of all uses for the French horn. The harmony is exquisitely furnished by 'cellos and bassoons. The Coda ending is a charming bit of writing, here given to two flutes. [*Lesson XVI, Course III.*]

55048 Wedding March—"A Midsummer-Night's Dream" Mendelssohn

The great popularity of the "Wedding March," which Mendelssohn wrote for the performance of "A Midsummer-Night's Dream" to be given at Potsdam in 1843, has been unequaled. There have been few marriages since that date that have not been enhanced by the majestic strains of this noble wedding march. In its original setting, the march occurs between Acts IV and V and leads on the stage the Duke Theseus, Hippolyta and the four lovers, whose adventures form the narrative of "A Midsummer-Night's Dream."

The plan of the march is quite simple; following the preliminary trumpet calls, the familiar principal subject is given out fortissimo. This subject is in two parts, each repeating. A contrasting subject in G Major follows, after which the opening march returns. The Trio is followed by a return of the first subject and a Coda based on the principal theme, the second subject not being heard again. [*Lesson IX, Course I.*]

55060 You Spotted Snakes—"A Midsummer-Night's Dream" Mendelssohn

In Mendelssohn's setting of "The Midsummer Night's Dream," this chorus is sung by women's voices to represent the fairies lulling the Queen, Titania, to sleep. The setting is the wood near Athens; and Titania enters with her fairy train. The Queen commands, "Come, now a roundel and a fairy song. * * * Sing me now asleep. Then to your offices and let me rest." The fairies then sing this lullaby. [*Lesson VIII, Course IV.*]

17805 Sorrow—Consolation (Songs Without Words) Mendelssohn

Mendelssohn gave the name "Songs Without Words" to piano compositions in the song form, in which the poetic quality is reflected by the music. In many of his pieces in this form he gives a definite title, so that the compositions become in a sense descriptive. They are generally classed as examples of poetic thought rather than program music, as they reflect moods rather than actual descriptions. These two short compositions are excellent examples of these mood pictures. [*Lesson XV, Course II.*]

35159 Spinning Song Mendelssohn

The Spinning Song is an excellent example of the song form, and also is a descriptive piece of program music, in which the accompaniment is imitative of the busily whirring spinning wheel.

This composition is No. 4, Op. 67, of the "Songs Without Words," by Mendelssohn. [*Lesson III, Course I.*]

16371 / 74285 Spring Song **Mendelssohn**

This popular short composition is the last work in Book V, of Mendelssohn's "Songs Without Words." These pieces for pianoforte were Mendelssohn's expression of the romantic use of the principle of poetic thought. Although these works bear titles and are, in a certain sense, programmatic, in that they have imitative effects freely employed, they are not in the modern sense "Program Music." In form this composition follows the regular song pattern. [*Lesson XV, Course II; Lesson XXII, Course III.*]

35452 Andante con Moto ("Italian Symphony") **Mendelssohn**

Mendelssohn's two greatest works in the symphonic form are: the Symphony in A Minor, designated by him as the "Scotch" Symphony, and this work in A Major, which he called "Italian" Symphony. Both are national composition in that they were inspired by travel in Scotland and Italy, and that historical events as well as actual musical peculiarities are portrayed by the composer. The "Italian" Symphony was inspired by Mendelssohn's trip to Italy (1830-31). Upton says: "The first movement, *Allegro vivace,* reflects as clearly the blue skies, clear air, brightness and joyousness of Italy as the first movement of the A Minor Symphony does the sombre and melancholy aspect of Holyrood."

"The *Andante,*" Ambros tells us, "is generally known as the 'Pilgrims' March.' It has been thought by some to be in the church style. 'The cowl,' according to an old chronicle, 'does not make the monk,' and just as little does a continuous contrapuntal bass make a piece of music into a contrapuntally conceived one. We might, perhaps, say that this *Andante* tells a romance of the olden time, in the style of chronicles—only the poet's eye occasionally betrays itself, sadly smiling. Being once in the Albanian Mountains, we can now recall the picturesque castle embattlements of Grotto Ferrata, and the old devotional stations with the solemn mosaic pictures of saints upon a gold ground."

The opening theme, which seems to be "a call to prayer," is followed by a beautiful theme for oboe, bassoon and violas, which is then repeated by the violins with a rather elaborate accompaniment by the flutes. The introductory theme then presents the second subject, in which a joyous phrase for clarinets and flutes is noticeable, the theme of the introduction again occurs, and both first and second themes are repeated several times with brief intermezzo-like passages intervening. [*Lesson XXVIII, Course III.*]

35452 Con Moto Moderato ("Italian Symphony") **Mendelssohn**

The third movement of Mendelssohn's "Italian Symphony" is said to have been taken from an earlier work. It opens with a dainty "Mozartean" melody. The Trio is another beautiful melody, given by the violins, then by flutes, over an accompaniment of bassoons and horns. Ambros says of this Scherzo:

"In the third movement the person of the tone-poet advances more into the foreground; it is the purest feeling of wellbeing, of calm, happy enjoyment that emanates from this gentle melody. And these horns in the Trio, are they not as if, in the midst of this Italian paradise, a truly German yearning comes over him

for the dear light green of the woods of his home?'' [*Lesson XXVIII, Course III.*]

45083 Douce Dame Jolie **Mauchault**

Guillaime de Mauchault (1295-1377) ranks with Adam de la Halle as the last of the Troubadours. In reality they connect the old school of Chansonniers with the Contrapuntal school which dominated Europe in the fifteenth and sixteenth centuries. Guillaime de Mauchault was a poet as well as a musician, and seems to have won his greatest renown with his graceful, rhythmical ballettes. In the songs of this period one noticeable feature is apparent: the melody closely follows the quick succession of the syllables and is never drawn out to the detriment of the text. Not only did de Mauchault advance music in his day, but he also greatly improved the science of notation. The signs he used were lozenge-shaped, some being black, some red. As he expresses it: ''The black are perfect, the red imperfect.'' De Mauchault was in the service of Jean, Duke of Luxembourg, who later became King of Bohemia. He sang his songs in praise of Agnes of Navarre, with whom he was deeply infatuated. This beautiful love air is one of the songs Guillaime de Mauchault dedicated to his fair mistress. The words are ''Beautiful and gentle lady—God knows that none other reigns o'er me but thyself alone. Fair and gracious lady, each day of my life, I swear it, will be spent in thy humble service only.'' [*Lesson IV, Course II.*]

35505 Fackeltanz **Meyerbeer**

The Fackeltanz (Marche aux Flambeaux) is a torchlight procession, which has survived from the old mediæval tournaments, and is still used in Germany on the occasion of the marriage of members of the royal family. The procession marches around the hall and passes through many interesting ceremonies during the playing of the March, which, in character, is very much like the Polonaise. Meyerbeer wrote four of these compositions, the first being composed for the marriage of the King of Bavaria, in 1846. Although this record is made by band instead of orchestra, the original is heavily scored for the brass choir, so much of the real character of the piece is here retained. The remarkable use of the tuba, which here gives the theme of the trio should be especially noticed. [*Lesson XVIII, Course III.*]

85107 Nobil Signori Salute! (Noble Sirs, I Salute You) ("Les Huguenots") **Meyerbeer**

The beautiful page's song occurs in the first act of Meyerbeer's ''Les Huguenots.'' Originally the composer intended this air for soprano, but it is always sung by the contralto voice. It is a favorite concert selection, as it gives the contralto a rare opportunity for coloratura display. [*Lesson XI, Course IV.*]

88210 Romanza ("Les Huguenots") **Meyerbeer**

This beautiful tenor aria is one of the gems of Meyerbeer's ''Les Huguenots.'' It occurs in the first act, the scene of which takes place in the apartment of the Count de Nevers. Raoul de Nangis tells the story of a fair one whom he rescued in an encounter. Note the use of the viola as an obbligato instrument. [*Lesson XI, Course IV.*]

74275 Benediction of the Swords ("Les Huguenots") **Meyerbeer**

One of the greatest concerted numbers for basso and chorus is the famous

"Benediction of the Swords," from Meyerbeer's "Les Huguenots." The selection occurs in the fourth act, in a room in the home of Count de Nevers. Valentine is surprised by the arrival of her lover, Raoul, but he is forced to hide behind some tapestries, on the arrival of several Catholic noblemen, who come to acquaint the Count with the details of the plot of St. Bris for the St. Bartholomew Massacre. The conference is brought to its conclusion with the thrilling consecration of the swords, sung by St. Bris and the conspirators. [*Lesson XVIII, Course II; Lesson XI, Course IV.*]

88187 Aria—Ah! Mon Fils ("Le Prophète") **Meyerbeer**

"Le Prophète" was produced in Paris, in 1849, thirteen years after its predecessor, "Les Huguenots."

The scene of the opera is laid in Holland, in 1534; the story is of John of Leyden. This great aria for contralto takes place in the second act and is sung by Fides to John, following the scene where he is obliged to give up his betrothed, Bertha, in order to save his mother's life. [*Lesson XVIII, Course II; Lesson XI, Course IV.*]

17106 Thy Flow'ry Banks, O Lovely River **Meyerbeer**

This charming trio set to the melody by Meyerbeer gives us a good opportunity to contrast the tone quality of women's voices, when heard in trio form. [*Lesson VI, Course I.*]

17290 Summertime **Minnesinger**

This song is attributed to Neidhart von Reuenthal, a famous Minnesinger of the thirteenth century.

Welcome lovely summertime
With thy wealth of happy flowers
Which light-footed May has brought
So swiftly through the hours.

Copy't Oliver Ditson Co.

[*Lesson IV, Course II.*]

64201 Rigaudon **Monsigny**

Pierre Alexandre Monsigny (1729-1817) was the composer of many operas during the late eighteenth century. His works are now practically obsolete, although Monsigny is still regarded as one of the founders of the Opera Comique. His melody is always clear and beautiful, though he was sadly deficient in theory and technic. The Rigaudon, a favorite court dance of France, is a four-part form of which the third is very short. [*Lesson XXIII, Course III.*]

17718 Ecco purch'a voi ritorno ("Orfeo") **Monteverde**

The first opera by the Venetian composer, Claudio Monteverde, is based on the ever popular legend of Orpheus and Eurydice. This work, known as "Orfeo," was produced in Mantua, but seven years after the presentation in Florence of Peri's and Caccini's "Eurydice." Monteverde's text was by Allessandro Striggio, and at the special command of the Duke of Mantua, the libretto was published, that the audience might follow the text. The orchestra of Monteverde's was far more imposing than that of the Camerata, and a greater freedom of melody and a more pronounced dramatic feeling was the natural result. Yet Monteverde him-

self was a greater master of the dramatic possibilities of music than either Peri or Caccini. The opportunities of the Venetian instrumental school aided him in a larger comprehension of the musical expression for passion and agitation. Yet he ever realized that "the word is the mistress, not the slave of music," and the simple treatment of this great aria, sung by Orfeo when he realizes that Eurydice is forever lost to him, is an excellent proof of Monteverde's dramatic strength.

After hearing this exquisite aria one realizes anew the strength of Gluck's assertion that "simplicity and truth are the sole principles of the beautiful in art." [*Lesson II, Course IV.*]

45083 Tu Se' Morta (Thou Art Dead) ("Orfeo") Monteverde

This remarkable aria is sung by Orfeo when he realizes that he has lost his beloved Eurydice forever. One is reminded of the old adage, "There is nothing new under the sun," as one listens to this tragic short aria, in which the tones speak the heartbroken grief of the bereaved husband. Has modern music gained a freer expression for the same grief? One feels here all the pathos and tenderness which music possesses. It is easily seen where Gluck obtained the model of his famous aria, "I Have Lost My Eurydice." [*Lesson II, Course IV.*]

76031 Finale, Act III ("Boris Godounow") Moussorgsky

Modest Moussorgsky (1839-1881) is considered by the Russians as the greatest genius of the Neo-Russian School. His opera, "Boris Godounow," certainly proves him to be a remarkable exponent of modern dramatic genius coupled with the Russian National feeling. This work, which is a musical setting of Pushkin's mighty historical drama, "Boris Godounow," was arranged in operatic form by Moussorgsky himself. It is more like a series of historical tableaux than a connected drama, but the music welds the work together into a unity which is surprising when one attempts to definitely analyze each scene.

Pushkin's story is based on historical fact, and tells of the condition of Russia after the death of the insane, cruel "Ivan the Terrible." His son Feodor, the weak-witted heir to the throne, is ruled by Boris Godounow, his brother-in-law and regent. The little child Dimitri alone stands between Boris and the throne. The murder of Dimitri is so cleverly arranged that Boris is able to free himself from the suspicions of the people, and on the death of Feodor, Boris becomes Tsar of Russia. Overcome by remorse, his mind gives way just as the people, led by the monk Gregory and a Polish prince, who poses as the dead Dimitri, advance on Moscow. Death brings welcome relief. This great duet occurs as the Finale to Act III, which takes place in Poland. In the garden of the castle of Sandomire, Marina, the young Polish princess, sees herself in fancy on Russia's throne as the bride of the false Dimitri. In this duet Marina inspires her lover to assert his rights and to snatch the Russian throne from the imbecile Tsar, Boris Godounow. [*Lesson XXIII, Course II; Lesson XVI, Course IV.*]

88026 Batti, Batti o bel Masetto (Scold Me, Dear Masetto) (From "Don Giovanni") Mozart

This charming soprano air occurs in the first act of "Don Giovanni." The simple little bride Zerlina has been attracted by the charms and flattery of Don Giovanni. They sing the duet "La ci darem la Mano," but as they are

starting away together, Donna Elvira appears, and rescues Zerlina, whom she restores to her bridegroom, Masetto. In the next scene Zerlina attempts to make her peace with her husband. The gentle lyric quality of this aria make it an exceptional number in the list of Mozart's brilliant coloratura airs for soprano. [*Lesson XII, Course II; Lesson VI, Course IV.*]

17917 Menuett—"Don Giovanni" **Mozart**

No composer ever wrote more perfect examples of the minuet than did Mozart, and this minuet from "Don Giovanni" is considered his best. Although he used the form of his master, Haydn, Mozart's minuets are a much more faithful reproduction of the stately court dance than are the rollicking minuets of good "Papa" Haydn. With Mozart, all the tenderness, and grace and charm of court life is felt, in contra-distinction to the homely gaiety of the common folk as reflected in Haydn's minuets.

This arrangement of this popular minuet is given on the bells. [*Lesson XIX, Course III.*]

89015 Là ci darem la mano (Thy Little Hand) ("Don Giovanni") **Mozart**

The charm and grace of Mozart's melody is well illustrated in this beautiful duet, sung by the Spanish Don and Zerlina, in the first act of Mozart's opera, "Don Giovanni." This is one of the best examples of dialogue duet to be found in all operatic literature. [*Lesson VI, Course IV.*]

17917 Gavotte **Mozart**

The spirit of the Gavotte adapts itself well for a xylophone solo. This is an excellent opportunity to hear this interesting percussion instrument as a solo. [*Lesson XIX, Course III.*]

89074 Aminta's Air—"Il Ré Pastore" **Mozart**

Mozart wrote "Il Ré Pastore" in honor of the Grand Duke Maximilian, when he visited Salzburg in 1775. It is a short, two-act cantata in which a simple story of Aminta, a shepherd, and his elevation by the Emperor Allesandro to the throne of Sidon. Aminta refuses to renounce his love for a fair shepherdess, Eliza, and refuses the crown, to go back to the simple joys of pastoral life. But the young shepherd's fidelity so impresses the emperor that Aminta is given his chosen bride and the throne as well.

The violin obbligato is one of the most beautiful examples in all operatic literature. The final cadenza is one of the most intricate and remarkable pieces of writing for voice and violin that has ever been conceived. This cadenza was written by Joseph Joachim for Jenny Lind, with whom this air was a great favorite. Joachim later gave the original cadenza to Mme. Melba. The words of the aria are:

I will love her, I will be constant,
Faithful husband and faithful lover,
Only for her will I sigh!
In such a dear and sweet subject,
My joy, my delight,
My peace I will find!

[*Lesson III, Course III.*]

88067 Voi che sapete (What is this Feeling?) ("Marriage of Figaro") **Mozart**

The page's song from Mozart's charming "Marriage of Figaro" has ever been a popular concert number. In its actual dramatic setting it is sung by Cherubino, the page, to the Countess, in the first act of the opera. Notice should be taken of the fact that Mozart has here employed the simple ballad form, while the accompaniment on the strings pizzicato, is in imitation of the guitar. [*Lesson VI, Course IV.*]

68207 Overture ("The Magic Flute") **Mozart**

"The Magic Flute," Mozart's last opera, was produced in 1791. Forced by conditions to accept a preposterous libretto, Mozart hastened to complete the work for the coronation of Emperor Leopold II. The overture was written the night before the actual performance. Yet, no work of Mozart's is greater from a purely technical point of view than is this overture. A slow introduction precedes the main section of the overture. The solemn chords are easily recognized as the same heard in the beginning of the "Invocation." The allegro is an elaborately developed fugue, the subject of which is heard in the first violins. Oublichieff, Mozart's biographer, describes this movement: "The fugue has but one theme, and even in the development of it the science of the composer appears still more wonderful if possible than in the prodigious finale of the 'Jupiter' symphony. Between the theme and the counter theme, there exists no appearance of conflict. All is pure and clear, all is heavenly in the harmony of this fugue." [*Lesson XII, Course II.*]

85042 Invocation ("The Magic Flute") **Mozart**

"The Magic Flute" was the last opera of Mozart's to be produced. It is the most extraordinary work that has ever been given to the world, for although set to a libretto which is absolutely ludicrous, the beauty of the music has caused this opera to be regarded as one of Mozart's finest musical achievements.

This Invocation occurs at the opening of the second act; the scene shows us the abode of Sarastro, the High Priest of Isis, and we hear his voice as he invokes her aid in one of the greatest basso arias ever written. [*Lesson VI, Course IV.*]

87510 Duet—Papagena, Papageno ("The Magic Flute") **Mozart**

Of all the characters of opera, not one is more amusing than the rôle of Papageno, the bird-catcher, in Mozart's "Magic Flute." This part was created by Schickaneder, who wrote the absurd libretto of this opera, to give himself a chance to show his buffoonery. This duet occurs in the second act. Papageno appears in the garden with a large bird cage, birds on his back and birds on his shoulders. He holds in his hands a Pan's pipe, on which he plays. When this music fails to bring the beautiful wife who has been promised him, Papageno

tries the magic bells and presently a charming maiden, also dressed like a bird, appears. They sing together this merry duet:

PAPAGENO:
Pa-Pa-Papagena!
PAPAGENA:
Pa-Pa-Papageno!
PAPAGENO:
Art thou, then, quite given to me?
PAPAGENA:
Yes, I am quite given to thee.
PAPAGENO:
Well, then, be my dear little wife.
PAPAGENA:
Well, then, my husband, my life.
BOTH:
What a joy shall we not feel,
When the gods their gifts reveal!
Little boys and girls galore,
All we want and many more.
PAPAGENO:
First a little Papageno!
PAPAGENA:
Then a little Papagena!
BOTH:
What can with such joys compare,
When many, many, many, many,
Papa-pa-pagenos,
Papa-pa-pagenas,
The blessings of glad parents are?

[*Lesson XII, Course II; Lesson VI, Course IV.*]

64661 Quartet in D Minor—Menuetto **Mozart**

Mozart wrote his first string quartets (sixteen in number) in the year 1773. Of these the most famous is the one in D Minor, which is one of the most popular compositions in this form of music.

Mozart himself tells us that he was influenced in the writing of these works by the Quartets of Haydn, Op. 17, with which he became acquainted at this time.

The Minuet, which after Haydn's pattern, is the third movement of the Quartet, became in Mozart's hands not only a dance form but a composition in which is reflected all the dainty graces of the court life of the period.

This Minuetto gives us an absolutely perfect example of the form. The student should also notice the Trio in which the solo violin is accompanied by the pizzicati of the other strings. [*Lesson XXVI, Course III.*]

31589 Gloria ("Twelfth Mass") **Mozart**

Mozart wrote fifteen masses for the Catholic Church service. The Gloria occurs in the mass at the end of the Kyrie, and is the hymn "Gloria in Excelsis." This was probably of eastern origin, although it has been in the Western Roman Church since the early days. [*Lesson IX, Course IV.*]

35482 Allegro Molto—First Movement (Symphony in G Minor) Mozart

One of the most beautiful of symphonies is this lovely symphony in G Minor by Mozart. It dates as do the E Flat Major and the C Major (Jupiter) from the summer of 1788. It seems almost incredible that in the space of two months

three great works of such magnitude could have been conceived and written, yet of the forty-nine symphonies which Mozart composed, his fame as a symphonist rests on these three alone. The G Minor Symphony was written in ten days—from July 15 to 25, 1788. In its original scoring the orchestra consisted of one flute, two oboes, two bassoons, two horns and strings. Later, Mozart added clarinets also.

Schubert, speaking of this symphony, said: "You can hear the angels singing in it." Every great composer since Mozart's day has revered this beautiful work. The first movement is in the orthodox sonata form, save that the first subject begins at once, without the slow introduction. This theme is given by the violins, with accompaniment by the violas. The transitional passage to the second subject is of interest as showing Mozart's genius in invention. The second subject, in B Flat Major, is announced by the strings and instantly taken up by the oboe and bassoon. The first subject is given a short redevelopment before the repetition of subject matter. The Free Fantasia then begins. This is worked out of the material of the first subject almost entirely. The Recapitulation restates the themes practically as they were first presented, save that the transitional passage is considerably lengthened, and that the second subject returns in the key of G Major. The Coda is based on the material of the first subject.

(We have given analysis of the Symphony in its entirety. Students should if possible, follow these records with small scores so that they may observe the cuts which have been made.) [*Lesson XII, Course II.*]

35482 Andante—Second Movement (Symphony in G Minor) Mozart

The second movement of Mozart's G Minor Symphony follows the pattern of the sonata form. The first theme, given by the strings, is of an agitated, fluttering character. In contrast is the more melodic second subject, also given by the strings. The Development, or Free Fantasia, is very short and deals principally with the first subject. The Recapitulation brings back both subjects in the orthodox fashion. (This record gives only the statement of the subjects.) [*Lesson XII, Course II.*]

35489 Menuetto—Third Movement (G Minor Symphony) Mozart

The third movement of Mozart's G Minor Symphony is one of the most popular minuets ever written. It ranks with Mozart's Minuet from "Don Giovanni" as an almost perfect example of this charming three-part form. The theme of the Trio in G Major is first given by the strings *pianissimo,* being continued first by the wood-winds, then by the horn. The character of this Trio is in marvelous contrast to the Minuet, which is repeated at the close of the Trio exactly as it was first heard. [*Lesson XII, Course II.*]

35489 Allegro—Finale (G Minor Symphony) Mozart

The Finale of Mozart's G Minor Symphony brings back the agitated, passionate character of the opening movement. This also follows the outlines of Sonata form. The principal subject consists of sixteen measures, divided equally, each part being repeated. The second subject, given by the strings, is in B Flat. The first subject is again heard now in the wood-winds. The Development is chiefly concerned with the opening theme of the first subject. This is followed by the orthodox Recapitulation. [*Lesson XII, Course II.*]

17707 First Movement—Allegro Vivace (Symphony C Major) ("Jupiter") Mozart

Of the forty-nine Symphonies which Mozart wrote, from his eighth year to his last, his chief fame as a composer rests on the three last mighty works in the form, the Symphonies E Major, G Minor and C Major ("Jupiter"). Yet these three great works were written in the space of six weeks, during one of the hardest summers Mozart ever experienced, the year of 1788. His beloved wife desperately ill, he was forced by circumstances to write cheap dance music in order to obtain money for their daily bread, yet Mozart was still able to give the world these three master works, which will forever remain as the crowning glory of his spontaneous genius.

The first movement, Allegro, is in regular "sonata" form, but begins without introduction with the first main subject, a two-part theme, the first a strong yet restful melody given by the strings, the second a gay, almost hilarious, theme of a march-like character. The second subject proper, is also in two parts, as the first theme given by the strings brings in its train a rollicking melody, which in reality becomes the dominant factor in the ensuing development of subjects in the Free Fantasia. With a return of the subjects, practically in their original form, and a short Coda, the movement is brought to a close. [*Lesson XII, Course II.*]

35430 Second Movement—Andante (Symphony C Major) ("Jupiter") Mozart

The Andante of Mozart's "Jupiter" Symphony is a most beautiful and expressive movement built on the lines of a Theme and Variations, a model which was generally used by Haydn and Mozart for the Second Movements of their compositions in the Sonata form. Here, Mozart uses two contrasting themes, so establishing the precedent which Beethoven afterward followed in the writing of the Andante of his great Fifth Symphony.

The first subject, which is given by the muted strings, breathes the soul of peace and contentment; it is followed by an equally lovely melody first given by the bassoons, then carried on by the oboes, with an answering phrase from the flutes. The variations upon these themes are short and wondrously lovely, although from a technical point of view they are most remarkable in contrapuntal development. A return to the original key and opening melody brings the movement to a close. [*Lesson XII, Course II.*]

17707 Third Movement—Minuet (Symphony C Major) ("Jupiter") Mozart

It seems impossible, as one listens to the sparkling gaiety of the Minuet of Mozart's "Jupiter" Symphony, to realize that this work was written during days of worry and unhappiness. Mozart's Minuets are always gay with that brightness and freshness which seems to reflect the happy early days when the youthful prodigy was the idol of the court. Following the classic Minuet form, the first subject in its dainty beauty and rhythmic grace is contrasted with the theme of the melodious Trio, after which the Minuet is again repeated. [*Lesson XII, Course II.*]

35430 Molto Allegro—Finale (Symphony C Major) ("Jupiter") Mozart

The Finale of Mozart's "Jupiter" Symphony is the master climax of the work. It has four distinct themes, which are fugually developed into a colossal

exhibition of counterpoint, which has never been excelled in any other symphonic composition. The first theme is from an old Gregorian chant; it is followed by a dashing subsidiary subject; then the first is developed as a five-part fugue. The violins now bring forward a third theme, which leads into the fourth, in reality the second subject proper of the "sonata form" construction. An elaborate "working-out," or "free fantasia," ensues, and after the Recapitulation a Coda, which once more reflects the masterly skill of the composer. Yet this movement, in spite of its technical difficulties, is most pleasing to the ear. As Upton says: "It almost seems as if in this last movement of his last Symphony, Mozart desired to give to the world an immortal legacy which should forever bear witness to the greatness of his musical name. Yet it is not necessary to follow the progress in detail, for in spite of its complications the movement will always commend itself to the hearer by its smooth, flowing character, showing that however difficult these ingenious and elaborate contrivances may seem, they did not exist as difficulties to the composer, but were only used as symbols to express the glowing, animated picture which occupied his thoughts." [*Lesson XII, Course II.*]

61132 Cradle Song — **Napravnik**

Although a Bohemian by birth, Edward Napravnik is identified with the Russian school. He went to St. Petersburg in 1861, and since 1869 has been the director of the Russian National Opera. All the greatest Russian operas were produced under the direction of Napravnik. This lullaby is from Napravnik's opera "Harold," produced in 1886. It is a beautiful example of the use of Russian melody. The obbligato for violoncello should be noted.

Baby darling, close thy eyelids,
Sink to rest, my baby dear,
While the stars that dot the heavens
Keep guard o'er thy cradle here.

Slumber on, my baby darling,
Free from every care and fear,
For thy mother's prayers keep watch;
Slumber on, my baby dear.

[*Lesson XIV, Course I.*]

17663 { **Good News** — **Negro Spirituals**
Live a-Humble — **Negro Spirituals**

Booker T. Washington says: "The plantation songs known as 'The Spirituals' are the spontaneous outburst of intense religious fervor, and had their origin chiefly in the camp meeting, the revival, and in other religious exercises. They breathe a childlike faith in a personal Father and glow with the hope that the children of bondage will ultimately pass out of the wilderness of slavery, into the land of freedom. There is in these songs a pathos and a beauty that appeals to a wide range of tastes, and their improvised native harmony makes abiding impression upon persons of the highest musical culture. The music of these songs goes to the heart, because it comes from the heart."

"Good News, the Chariot's Coming," is one of the most popular of the "shouting spirituals," while "Live a-Humble" is an earnest plea for God's guidance. [*Lesson XXX, Course I.*]

35270 Overture ("Merry Wives of Windsor") — Nicolai

Carl Otto Nicolai (1810-1849) was originally educated as a pianist and organist, but during his study in Rome became interested in the writing of operas, and his name is chiefly associated with the Romantic German Opera School. His masterpiece was "The Merry Wives of Windsor," which appeared in Berlin, March 9, 1849. It is an adaptation of Shakespeare's comedy of the same name. The overture still retains its hold on the public. It is a brilliant movement in the potpourri form, and well reflects the jovial gaiety of Nicolai's musical portrayal of the "merry wives" who duped their unsuspecting husbands. One passage may easily be recognized as a description of the gait of the corpulent and credulous Falstaff, while the love theme and fairy music may also be heard. As one authority says: "This work is one of the very few German comedy-overtures which can hold its own with the lighter overtures of Auber, Hérold and Rossini. It has the true comic opera touch, and, as a piece of workmanship, is far more elaborate than theirs." [*Lesson XVII, Course IV.*]

65928 The Tree — Nordraak

Richard Nordraak (1842-1866) was the friend and adviser of Grieg. Although he spent some years in study in Germany, he never lost his Norwegian musical speech, and his short life was spent entirely in the study and advancement of Norwegian art. He was the cousin of Björnson, and many of his songs were settings to Björnson's verses. Nordraak's most ambitious work was the incidental music to his dramatist cousin's "Mary Stuart." In this short song, "The Tree," Nordraak has followed the text of Björnson, but has kept also the Norwegian character:

The tree's early leaf-buds were bursting their brown;
"Shall I take them away?" said the Frost sweeping down.
"No, dear, leave them alone, till blossoms have grown,"
Prayed the tree, while he trembled from rootlet to crown.

The tree refused his blossoms to the wind, but when the little girl asked for his fruit, then he gladly bent down his branches and gave all his wealth to her. Words from Norway Music Album. Copy't O. Ditson & Co. [*Lesson XXIV, Course II.*]

63618 (a) A Ola Ola — Norwegian Folk Song
(b) Astri, Mi Astri — Norwegian Folk Song

These two Norwegian folk songs show the characteristic sadness which prevails in all the melodies of Norway. Even in the attempt to be gay in the dialogue song, "Astri, My Astri," the dark coloring is noticeable. Tennyson most truly expressed this characteristic when he said: "Dark and true and tender is the North."

A-Ola Ola!

Oh, Ole, Ole, I loved you dearly,
But you have dealt with me insincerely.
I did not think you would let your tongue
Be false to me, whom you saw was young.

Astri! Mi Astri
DIALOGUE SONG

SVERNING:

Astri! my Astri! your heart mine alone was
In those old days of joy and delight;
You always wept when our eventide flown was,
Tho' we did meet each Saturday night.
Then 'twas my heart, Astri, you stole from me.
Happier I was than princes can be.

ASTRI:

Ah, you did, Astri, then love, and her only,
That was ere Svanaug you cared so to see;
I knew not then what it was to be lonely,
For every week you did hasten to me.
With no fine lady to change would I choose;
In those old days if I you must thus lose.

* * * * * * * * * *

From Norway Song Album. Copy't Oliver Ditson Co.

[*Lesson XXIV, Course I.*]

65929 Gamale Norge (Old Norway) **Norwegian Folk Song**

It is believed that this Norwegian folk song originated in some Norwegian colony in America. The words describe the lonely exile as he longs for his native land. The music is an adaptation of several Norwegian characteristic folk tunes. [*Lesson XXIV, Course I.*]

65931 { **Han Mass Aan Lasse** **Norwegian Folk Songs**
Han Ole **Norwegian Folk Songs**

There is a great contrast in these two old Norwegian folk songs, which are here sung without accompaniment, in the old Norse style. In a certain sense both are satirical, as each describes some national Norwegian trait.

The first tells of two companions who go to shoot bear. The recurring refrain, "Three Whole Days," tells how long it takes them to prepare to go to the forest; to draw their knives; to dress the bear, and to eat the bear. Each trivial incident in the story is described as being "three whole days." Each verse ends with the words, "You don't say so!" This humorous description of the slow-working Norwegian mind is in contrast to the second song, presenting the sentimentality of the Norwegian peasant. Han Ole receives word that his sweetheart is dead; he seats himself in his chair, breathes a prayer and dies of a broken heart. [*Lesson XXIV, Course I.*]

65929 To Norway, Mother of the Brave **Norwegian Folk Song**

This song of Norway, which was arranged in its present version by Gretry, the French composer, gives true patriotic feeling. It is a "toast song" to the nation.

To Norway, mother of the brave,
We crown the cup of pleasure,
And dream our freedom come again,
And grasp the vanished treasure.
When once the mighty task's begun,
The glorious race is swift to run.
To Norway, mother of the brave,
We crown the cup of pleasure.

* * * * * * *

Then drink to Norway's hills sublime,
Rocks, snows, and glens profound;

"Success!" her thousand echoes cry,
And thank us with the sound.
Old Dovre mingles with our glee,
And joins our shouts with three times three,
Then drink to Norway's hills sublime;
Rocks, snows and glens profound!

Copy't 1881, by O. Ditson & Co.

[*Lesson XXIV, Course I.*]

17160 Mountain March **Norwegian**

The student of Norwegian music will find a great difference in the music of the mountainous regions and that of the valley. The Norwegian folk tunes have been less affected by outside conditions than have those of Sweden, and they are always distinguishable by a rhythmic and melodic irregularity, which is suggestive of the energetic step of the peasant in his rough dances. This folk dance is danced in groups of three, who represent two mountain climbers and their guide. [*Lesson XXIV, Course I.*]

87202 Barcarolle ("**Tales of Hoffman**") **Offenbach**

Jacques Offenbach is often called "the father of modern Opera Buffa." Though of German birth, Offenbach, like Meyerbeer, is chiefly identified with the French School, for all his works were written for the Opera Comique of Paris. His operas have met with great popularity all over the world, but of his one hundred works for the stage none is more beloved than "The Tales of Hoffman." The ever popular Barcarolle occurs at the opening of the third act. The scene discloses a room in a Venetian palace and through the open windows can be seen the canals bathed in the silvery moonlight. The lovers sing to the rocking measure used by the Venetian gondoliers and known as the Barcarolle, this beautiful duet. [*Lesson XVII, Course IV.*]

35236
35237 **The Instruments of the Orchestra**

These two records have been made especially for this course of study and give in a condensed form the voices of the instruments of the orchestra. In these records a voice announces the name of each instrument.* Part I gives us "The Strings," the selections being:

The Violin—Spring Song (Mendelssohn).
The Viola—Träumerei (Schumann).
The Violoncello—Flower Song (Lange).
Contra Bass—Improvisation.
Violin Pizzicato—Dream After the Ball (Brostet).
String Quartet—Intermezzo (Mascagni).
Harp—The Harp That Once Thro' Tara's Halls.

PART II—WOOD-WIND

The Piccolo—Yankee Doodle.
The Flute—William Tell Overture (Rossini).
The Oboe—William Tell Overture (Rossini).
The English Horn—Tannhäuser (Wagner).
The Clarinet—Zampa (Hèrold).
The Bassoon—Deep in the Cellar.
The Wood-Wind Section—Lohengrin (Wagner).

* Two new records of the Instruments of the Orchestra are in preparation, in which new selections are given and the announcements are omitted.

PART III—BRASS

The French Horn—Titl's Serenade (Titl).
The Cornet—Red, White and Blue.
The Trombone—Rocked in the Cradle of the Deep (J. P. Knight).
The Tuba—Rocked in the Cradle of the Deep (J. P. Knight).
Brass Quartet—Day of the Lord.

PART IV—PERCUSSION

The Timpani (Kettledrum).
The Small Drum.
Bells—Monastery Bells (Wély).
The Entire Orchestra—Finale William Tell Overture (Rossini).

[*Lesson IX, Course III; Lesson I, Course III; Lesson VIII, Course III; Lesson XIII, Course III.*]

88401 La Campanella **Paganini-Liszt**

This remarkable rondo, built on the theme of the ringing bells, was originally written for violin by Nicolo Paganini, the greatest violin virtuoso that the world has ever known. Paganini, although an Italian, is identified with the French romantic school. His virtuosity on his chosen instrument was only equaled by that of Franz Liszt on the pianoforte. In the present arrangement, Liszt has retained all the brilliancy of Paganini's original version, while the effect of the bells is greatly increased in the piano version. The campanile or bell tower is a feature of all the Lombard or northern Italian architecture. Doubtless Paganini was influenced in the writing of this musical description by the recollections of hearing the great bells during his early life in Italy. [*Lesson XVI, Course II; Lesson XXII, Course III.*]

17548 { **Gloria Patri** **Palestrina**
Populo Meus **Palestrina**

In the religious choruses of Palestrina there is noticeable, not only a marvelous skill in contrapuntal writing, but a truly religious feeling, which has never been excelled by any master of church music. The Gloria Patri should not be confused with the Gloria in Excelsis, which is a part of the mass. The Gloria Patri is sung after the Psalms, and this custom is peculiar to the western church. This record is so analyzed that each chorus can be easily followed.

The Populo Meus belongs to the Improperia or form of service used on Good Friday. The text of the Improperia (Reproaches) depicts the remonstrance of Christ, with his people, who have returned his benefits with ingratitude. Since the Pontificate of Pope Pius IV (1559-1565), these verses have always been chanted to the music of Palestrina. "In depth of feeling, true pathos and perfect adaptation of the music to the sense of the words, these wonderful Improperia have never been exceeded, even by Palestrina himself. We may well believe, indeed, that he alone could have succeeded in drawing from the few simple chords which enter into their construction, the profoundly impressive effect, they never fail to produce."

Populo Meus (Antiphonal)

Chorus I: Populo meus, quid feci tibi?
Chorus II: Aut in quo contristavi te? Responde mihi!
Chorus I: Quia eduxi te de terra Ægypti; Parasti crucem Salvatori tuo.
Chorus II: Agios O Theos.
Chorus I: Sanctus Deus.
Chorus II: Agios Ischyros.
Chorus I: Sanctus fortis.

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(Edited by Frank Damrosch)

Copy't 1899 by G. Schirmer.

[*Lesson V, Course II.*]

55051 Stizzoso, mio stizzoso (Unruly Sir) (From "La Serva Padrona") **Pergolesi**

It has been the custom for biographers of Pergolesi to speak of "La Serva Padrona" as "the first comic opera." This is not entirely true, for the comic element entered the music drama at the time of Cavalli (1600-1676), while Marc Antonio Cesti (1620-1669) was responsible for the division of the Opera Buffa from the Opera Seria. However, Pergolesi may be credited with the definite establishment of the form, for "La Serva Padrona" made the tour of all the capitals of Europe and did much to establish the popularity of this form. Pergolesi followed Logroscino (1700-1763) and Jomelli (1714-1774) in perfecting the form of the Opera Buffa. Originally these comic operas were termed *Intermezzi* and were played between the acts of the Opera Seria, in much the same way that the French Ballet was employed. With "La Serva Padrona" the Neapolitan Intermezzo became a definite form, able to stand on its own merits in the popularity of the audience.

This little Operetta tells of the schemes of a serving maid, Serpina, to win the hand of Pandolfo, her master. The valet, Scapin, aids her by disguising himself as a person of rank and by making such violent love, that the old master becomes piqued and proposes to her himself.

Pergolesi introduced the Rondo as a substitute for the Da Capo Aria, which had become so stereotyped that its set formality was hardly in keeping with gay situations. This aria is an example of the Rondo form and has retained its popularity for two centuries. [*Lesson IV, Course IV.*]

55051 Funeste piaggie ("Eurydice") **Peri**

The opera "Eurydice" was the second attempt of the Florentine Camerata to prove that the Greek drama had been accompanied by music. This work, which was the joint effort of the poet Rinnuccini and the musicians Peri and Caccini, was produced at the Pitti Palace in Florence, October 6, 1600, for the marriage festivities of Maria de Medici and Henry IV of France. The orchestra consisted of a grave-cembalo, chitarone, lira grande, theorbo and three flutes. These latter instruments figure in the only purely instrumental passage in the work, which is termed "Symphonia for three flutes." This orchestra was placed in the back of the stage. It should be noted that the preponderance of instruments was of the harmony-producing type, and nothing but a basso continuo is found in the first editions of the work. This aria is a monologue by Orfeo to the inhabitants of the underworld. "Ye dismal hillsides, how sad ye are without Eurydice." [*Lesson VI, Course II; Lesson II, Course IV.*]

17216 Spring Song **Pinsuti**

Ciro Pinsuti (1829-1888) although an Italian by birth, spent many years in London, where he was long the teacher of singing in the Royal Academy. In this capacity he was the instructor of many of the greatest singers the world has ever known, among them being Bosio, Graziani, Grisi, Mario and Patti.

This selection is a simple Song of Spring; which is here played for us in an arrangement for brass quartet. It gives a splendid opportunity for hearing the staccato tone quality in the brasses. [*Lesson XIV, Course III.*]

18002
63460 **Cracoviac** **Polish**

One of the oldest of the Polish dances is the Cracoviac, or Krakowiak, which comes from the district of Cracow. It is described in a book of poems by Miaskowski as early as 1632. It is a lively song-dance in duple time, which is thus described by an eye-witness: "There are usually a great many couples—as many as in an English country dance. They shout while dancing and occasionally the smart man of the party sings an impromptu couplet suited for the occasion—on weddings, birthdays and other festivals. The men also strike their heels together while dancing, which produces a metallic sound, as their heels are covered with iron." The name Cracoviak is also given to the songs which originally were sung by the dancers and which have to-day been separated from the dances. [*Lesson XXIII, Course I.*]

63460 Na Wawel **Polish**

This dance song is an excellent example of the folk music of Poland. [*Lesson XXIII, Course I.*]

85104 Voce di donna (Angelic Voice) ("La Gioconda") **Ponchielli**

This scene occurs in the first act of "La Gioconda." The stage shows the courtyard of the Ducal Palace filled with a noisy crowd, who are celebrating the victory of the boat races. La Cieca, the aged blind mother of Gioconda, is accused by the loser of the race to have used witchcraft against him. The crowd turn on her and are about to take her life, when she is saved through the intervention of Laura, the wife of the noble Alvise. La Cieca speaks her gratitude in this great contralto aria. [*Lesson XX, Course IV.*]

64070 Cielo e mar (Heaven and Ocean) ("La Gioconda") **Ponchielli**

This great tenor aria occurs in the second act. Enzo is waiting on the deck of his boat for the arrival of his beloved Laura, whom Barnaba has promised to bring to him in safety. [*Lesson XX, Course IV.*]

55044 Dance of the Hours ("La Gioconda") **Ponchielli**

In the third act of Ponchielli's opera, "La Gioconda," the scene shows us the interior of the Duke's Palace during a masked ball. For the entertainment of the guests the dance is then given. Each group of dancers is dressed to represent darkness, dawn, light and twilight, and the action represents the struggle of light and darkness for supremacy. It is a charming example of ballet music, and the dance here given is one of the most popular from the series. [*Lesson XX, Course IV.*]

45072 To My Guitar **Popper**

David Popper (1846), a pupil of Goldermann, is one of the greatest violoncellists the world has known. He has written many interesting and beautiful short compositions for his chosen instrument. They are in the repertoire of every great violoncellist. [*Lesson V, Course III.*]

45072 Slumber Song **Arr. Popper**

This beautiful violoncello solo is an arrangement by David Popper from an air in Rimsky-Korsakow's opera, "The May Night." The Russian composer

founded his story on one of Gogol's Malo-Russian tales, and the score shows us the delicate and fantastic naive humor of Rimsky-Korsakow. The Russian folk-music is constantly in evidence. In the original setting of this Serenade, or Slumber Song, the accompaniment is provided on the Russian folk instrument the bandoura, which is similar in its character to the guitar. In this arrangement for the violoncello all the weird beauty of the melody has been retained, as well as the interesting pizzicato accompaniment. [*Lesson V, Course III.*]

17870 { **Lo, How a Rose E'er Blooming** — **Praetorius**
To Us Is Born Immanuel — **Praetorius**

Michael Praetorius (1571-1621) comes from one of the oldest musical families in Germany. In his fifty years Michael Praetorius was one of the most prolific composers who has ever lived. His works are important because they form the link between the old Polyphonic School and the Modern School, which begins with Bach and Handel.

Praetorius also left some very important treatises on musical composition; one work gives a most complete idea of the instruments of the seventeenth century and their possibilities, and fortunately is profusely illustrated with woodcuts, so that many of the obsolete instruments of that period are now understandable.

Lo, How a Rose E'er Blooming
(Written 1609)

Lo, how a Rose e'er blooming
From tender stem hath sprung!
Of Jesse's lineage coming
As men of old have sung.
It came, a flow'ret bright,
Amid the cold of winter,
When half-spent was the night.

* * * * * * *

English version by Dr. Th. Baker.

To Us Is Born Immanuel
(Written 1609)

To us is born Immanuel,
Christ our Lord;
As foretold by Gabriel,
Christ our Lord:
He who is our Saviour and King
ador'd.

Here in a manger lying low,
Christ our Lord;
Yet this child is God, we know,
Christ our Lord:
He who is our Saviour and King
ador'd.

* * * * * * *

Copy't 1894 by G. Schirmer.

[*Lesson V, Course II.*]

88002 Rudolph's Narrative ("**La Bohême**") — **Puccini**

No aria from modern opera is more universally popular than the beautiful tenor solo from the first act of Puccini's setting of Murger's "La Vie Boheme." The scene shows the garret in the Latin Quarter that the four friends call their home. Rudolph, the poet, has begged his friends to leave him that he may finish a poem before joining them for supper. Mimi, the little flower-maker, comes to ask for a light, and Rudolph at once falls a victim to her charms. When she asks him to tell her of his life, he replies that he is a poet. Although he lives in poverty, in soul, he is wealthy, for his mind and heart are filled with fair dreams and castles of fancy. These will all now disappear, for they have been crowded out by her sweet presence. [*Lesson XXI, Course IV.*]

96002 Quartet Addio (Farewell, Sweet Love) ("La Bohême") Puccini

The charm and grace of Puccini's "La Bohême" is strikingly felt in this ever popular Quartet, which holds an important position on the concert stage.

This number is the last scene of Act III, and tells of the farewell between Mimi and Rudolph. All the characters are here briefly sketched in tone by Puccini: the gentle Mimi, who has been saddened by the mistrust of Rudolph; the poet, whose love for Mimi is once more re-awakened; the fickle gaiety of Musetta, and the quarrelsome bickerings of Marcel and Musetta. [*Lesson XXI, Course IV.*]

64560 Musetta's Waltz ("La Boheme") Puccini

This tuneful waltz song, which is one of the most popular of the single numbers from any of Puccini's operas, is sung by the little "grisette" Musetta. The scene is the Café Momus on Christmas Eve. Thither comes Musetta dressed with great elegance, on the arm of a wealthy banker. They seat themselves at the table next the Bohemians. To attract the attention of her lover, Marcel, Musetta sings this captivating waltz. She contrives to lose the aged banker and rushes off with Marcel. [*Lesson XXI, Course IV.*]

88113 Un bel dì vedremo (Some Day) ("Madame Butterfly") Puccini

The story by John Luther Long, which was first dramatized by David Belasco, and later used by Puccini for his opera, "Madame Butterfly," is a simple tale of life in Japan.

In the first act we see the wedding celebration of Butterfly to the young American Lieutenant; in the second act is portrayed her hope of his ultimate return to her side, and in the Finale the tragic death of Butterfly.

This aria, which is one of the most popular numbers from the opera, occurs at opening of the second act. Butterfly, who, in the three years since Pinkerton's departure has never given up hope that he shall return, is living with her little boy and her faithful maid in the little house where she had been so happy. Suzuki begins to doubt that the American husband will return; but Butterfly calms her fears, in this beautiful aria, in which she tells of the great ship which will surely come again and bring once more happiness to them all. [*Lesson XXI, Course IV.*]

89008 Duet of the Flowers ("Madama Butterfly") Puccini

This beautiful duet for soprano and alto occurs in the second act of Puccini's Japanese opera, "Madame Butterfly." Poor little Madame Butterfly at last sees the ship of Lieutenant Pinkerton come into the harbor, and, feeling certain that her husband will come to her, she calls to Suzuki, her faithful maid, to help her to decorate the room with flowers. So Suzuki brings in all the flowers from the garden, and as they decorate the room they sing this beautiful duet. [*Lesson VI, Course I; Lesson XXVIII, Course II; Lesson XXI, Course IV.*]

88122 Cantabile Scarpia ("Tosca") Puccini

Puccini's setting of Sardou's great drama "Tosca" gives us a wonderful musical delineation of character in the description of Scarpia, the Chief of Police of Rome, who is bent on Cavaradossi's destruction, that he may win Tosca for himself. [*Lesson XXI, Course IV.*]

45092 I Attempt from Love's Sickness to Fly **Purcell**

Henry Purcell (1658-1695) was the greatest composer England can claim as her own. His principal characteristics were a preference for a more austere type of melody than his contemporaries, and an unusually strong rhythmic feeling. He wrote much incidental music for the dramatic works of his day, but only one work which is classed as an opera. Purcell in the preface to "The Prophetess" (1690) of Beaumont and Fletcher, states the situation of opera at his day quite clearly: "Musick and poetry have ever been acknowledged sisters, which, walking hand in hand support each other. As poetry is the harmony of words so musick is that of notes; as poetry is a rise above prose and oratory, so is musick the exhaltation of poetry. Both of them may excell apart, but surely they are most excellent when they are joined, because nothing is then wanting to either of their proportions for they appear like wit and beauty in the same person. Poetry and painting have arrived at perfection in our own country. Musick is yet but a forward child, which gives hope of what it may be hereafter in England, when the masters of it shall have found more encouragement. 'Tis now learning Italian, which is its best master, and studying a little of French art to give it somewhat more of gaiety and freedom. Thus being farther from the sun, we are of later growth than our neighbor countries and must be content to shake off our barbarity by degrees. The present age seems already disposed to be refined and to distinguish between a wild fancy and a just numerous manner of composition."

This aria, which is one of the most pleasing of Purcell's vocal numbers, occurs in the incidental music written in 1693 for Howard and Dryden's "Indian Queen." It is an excellent example of both the ternary and rondo forms, its pattern being A-B-A-C-A.

I attempt from love's sickness to fly in vain,
Since I am myself my own fever and pain.
No more now, fond heart, with pride no more swell,
Thou can'st not raise forces enough to rebel.
I attempt from love's sickness to fly in vain,
Since I am myself my own fever and pain.

For love has more pow'r and less mercy than Fate,
To make us seek ruin, and love those that hate.
I attempt from love's sickness to fly in vain,
Since I am myself my own fever and pain.

[*Lesson VI, Course II; Lesson II, Course IV.*]

17646 Psalm No. 107, Psalm No. 100 **Puritan**

These two old "psalm tunes" are taken from "The Bay Psalm Book" which was published in 1640. These dolorous chants were the only music allowed by the Puritans. One can easily understand why the art of music did not develop in Puritan communities. Psalms 100 and 107 are both psalms of praise to God. The tunes sung to Psalms 107 and 100 are still used in the Protestant hymnals to-day, where they are known as "Dundee" and "Old Hundred." [*Lesson XXX, Course I.*]

74249 Nightingale's Passion Song **Rameau**

This beautiful soprano aria is from Rameau's first opera, "Hippolyte et Aricie." Strangely enough, Rameau wrote no operas until he was fifty years

old, when ''Hippolyte'' appeared. Previous to this, Rameau had made a setting of Voltaire's ''Samson,'' but the piece was interdicted on the eve of its performance. At Rameau's request, the Abbe Pelegrim provided an opera book based on Racine's ''Phèdre,'' which was produced at the Academie Royale de Musique as ''Hippolyte et Aricie'' in 1733. This opera tells us of the son of Theseus, Duke of Athens, and Hippolyta, the Amazon queen, whose nuptials are celebrated in Shakespeare's ''A Midsummer-Night's Dream.'' This youth comes to grief because of the jealous anger of Venus. This aria is in the Italian style of the period known as ''Aria d'Imitazione.'' [*Lesson VI, Course II; Lesson V, Course IV.*]

67201 Rigadon de Dardanus **Rameau**

Jean Philippe Rameau (1683-1764), who is known as ''the father of harmony,'' was the first great master to recognize the law of the inversion of chords. It is interesting to-day to read of the criticisms of the contemporaries who accused him of having abandoned the tonal successions and resolutions prescribed in the old treatises on harmony and composition. Having completed his first books, in which he proves his scientific theories regarding tonal relationship, he turned his attention to composition. Unfortunately, he had not had the opportunities of study in Italy, which most of his contemporaries possessed, so that he never attained great freedom in writing for the voice. In his orchestral scores he more than makes up for the lack, however, as he realized the importance of the individual voices in the orchestra and was the first to introduce unexpected and beautiful passages for the wood-winds. He also introduced the clarinet into the opera orchestra. He regulated the instrumental passages in his operas, always beginning with a well-constructed overture, after Lully's pattern, yet with a broader underlying harmonic foundation. Rameau gave to dramatic music a powerful impetus. He developed the chorus and the ensemble numbers. His ballet music was so fresh and pleasing in melody and rhythm that it remained the pattern for this form for many years in Italy and Germany as well as France.

The Rigadon, or Rigaudon, is a lively dance of Provence which became popular at the court of Louis XIII.

Rousseau says its name was derived from its inventor, Rigaud, but other authorities say its name is derived from the English ''rig,'' meaning wanton or lively. The music is in 2-4 or 4-4 time and consists of three or four parts. The step is a peculiar jump, which made the dance very animated. This Rigadon is from the opera of ''Dardanus,'' which, in five acts and a prologue, was produced in 1739. [*Lesson XXIII, Course III.*]

64518 Andantino **Reger**

Max Reger (1873-1916) is rightly ranked as one of the most important composers of modern Germany. Not only was Reger gifted with a remarkable technical knowledge but he was also possessed with a wonderful individuality, which expressed itself in the most modern manner. He was one of the most prolific of modern composers and wrote in all forms, although his instrumental compositions are considered his greatest works. This charming Andantino (little Andante) is a beautiful melody, worthy to rank among the gems of musical literature. [*Lesson XXVI, Course II.*]

87032 Children's Prayer **Reger**

This charming little song, while not among the great compositions of Max Reger, is certainly ranked as one of his most popular. Reger, in spite of his marvelous ability to handle counterpoint, was ever partial to simple forms and expression. Many of his instrumental works are diminutive examples of the larger forms, and in many songs he reverts to the old folk-song form. This little song is an excellent example of his use of the simple song pattern. [*Lesson XXVI, Course II.*]

64209 Song of the Shepherd Lehl ("Snow Maiden") Rimsky-Korsakoff

Rimsky-Korsakoff has written his best works for orchestra and the concert room, but he also wrote several operas on Russian stories, which have been popular in his native land. His ballet opera of "The Snow Maiden" is based on the fairy play of Ostrovsky and was produced in 1882.

Snégourochka, or Snow Maiden, is the daughter of the King Frost and the Fairy Spring. Her father's old enemy, the Sun God, has declared that the beautiful maiden will die if his rays of sunlight shall ever touch her. So the maiden is brought up in the wintry woods. She has heard from afar the songs of the Shepherd Lehl and longs to be a mortal, that she may win the love of the shepherd. Her mother persuades the old king that Snégourchka is old enough to go out into the world, and she is therefore given into the keeping of a peasant couple, who rear her as their own daughter. Lehl remains indifferent to her charms, but the Tartar merchant, Mizgyr, becomes infatuated with Snégourchka and deserts his own sweetheart Kupara. But the Snow Maiden discovers that Lehl loves the deserted Kupara. In despair she calls on her mother for aid, but the sun comes through the clouds, and as though in answer to her cry, the shining rays melt her lovely form and she disappears. The symbolism of this quaint folk-tale is easily apparent, the Shepherd Lehl representing the spirit of Russian folk-lore.

The flying cloud called to the thunder
You rumble, I'll scatter the rain,
Then the plains will be green with springtime
And the smiling flowers shall spring.

Now the girls through woods appear,
Their strawberries they gather far and near,
We hear their song and laughter,
Then a sudden cry of torture.
"One maiden she has gone,
Alas! she'll meet the wolf alone,"
Oh! My Lehl! My Lehl! My Lehl!

While the maidens sigh and cry—
A wild-eyed stranger they spy—
"You silly girls, have you lost your wits?
Why do you weep and cry?
Your silly tears will do no good,
Why don't you look about the wood?"
Oh! My Lehl! My Lehl! My Lehl!

Copy't Oliver Ditson Co.

[*Lesson XXIII, Course II; Lesson XVI, Course IV.*]

88097 Una voce poco fa ("The Barber of Seville") **Rossini**

In the "Barber of Seville" Rossini has given us his best work, for although in the form of Opera Buffa, this opera has been ever considered his greatest and most popular composition. The story is from the Beaumarchais comedy, and is the same which Mozart immortalized in "The Marriage of Figaro."

The cavatina "Una Voce Poco Fa" is sung by Rosina in the first act. [*Lesson VII, Course IV.*]

88391 Largo al Factotum ("The Barber of Seville") **Rossini**

No single number from Rossini's ever popular "Barber of Seville" has been more universally acclaimed than Figaro's aria from the first act. This is one of the old style songs of Opera Buffa known as "the Patter Song," in which the character tells of his work and personal habits. Figaro enters with a guitar hung about his neck.

FIGARO:

Room for the city's factotum here,
La, la, la, la, la, la.
I must be off to my shop, for the dawn is near,
La, la, la, la, la, la.
What a merry life, what pleasure gay,
Awaits a barber of quality.
Ah, brave Figaro; bravo, bravissimo, brave.
La, la, la, la, la, la.
Of men, the happiest, sure, art thou, bravo.
La, la, la, la, la, la.

"Oh! what a happy life," soliloquizes the gay barber of quality. "Oh, bravo, Figaro, bravo, bravissimo; thou art sure the happiest of men, ready at all hours of the night, and, by day, perpetually in bustle and motion. What happier region of delight; what nobler life for a barber than mine! Razors, combs, lancets, scissors—behold them all at my command! Besides the snug perquisites of the business, with gay damsels and cavaliers. All call me! all want me!—dames and maidens—old and young. My peruke! cries one—my beard! shouts another—bleed me! cries this—this billetdoux! whispers that. Figaro, Figaro, heavens, what a crowd. Figaro, Figaro! heavens what a tumult! One at a time, for mercy sake! Figaro here: Figaro there: Figaro above: Figaro below: I am all activity: I am quick as lightning; in a word—I am the factotum of the town. Oh, what a happy life! but little fatigue—abundant amusement—with a pocket that can always boast a doubloon, the noble fruit of my reputation. But I must hasten to the shop."

[*Lesson XVIII, Course II; Lesson VII, Course IV.*]

88460 Cujus animam ("Stabat Mater") **Rossini**

The "Stabat Mater" of Rossini belongs distinctly to the French Grand Opera School of his day. Although a musical setting of the most sacred words in the Roman Catholic Church service, Rossini has here used the same musical expression he would have employed for any trivial operatic libretto. The superficial tendency of Rossini's age has been remarked, and as he favored the singers with florid and highly embellished arias in his operas, we find that the selections chosen from the "Stabat Mater" answer the same dramatic deficiencies. The

"Cujus Animam" is sung by the tenor, and follows the opening chorus "Stabat Mater Dolorosa."

Savior breathe forgiveness o'er me,
In my need guide me, keep me,
God of Mercy—God of love.

Heavenly Father, help I pray Thee,
While I humbly bend before Thee,
Save and help me, blessed Lord.

[*Lesson IX, Course IV.*]

35157 Cujus Animam (For Trombone) **Rossini**

The trombone here plays the famous tenor aria. It is an excellent example of the range and power of the tone of the trombone. [*Lesson XVII, Course III.*]

88380 Quis est Homo ("Stabat Mater") **Rossini**

This familiar and beautiful duet for two sopranos follows the tenor aria "Cujus Animus" in Rossini's "Stabat Mater." The first soprano gives the lovely melodic theme, which is answered by the mezzo soprano. The melody is elaborated with all the well-known Rossini skill for superficial vocal display. [*Lesson IX, Course IV.*]

17815 / 18012 Overture ("William Tell") **Rossini**

This familiar and ever popular overture is the only one of Rossini's showy opera overtures which still retains a prominent place on concert programs. "William Tell" was Rossini's last dramatic work, and was presented in Paris in 1829. The story is a wretched adaptation of Schiller's famous play, based on the story of the Swiss patriot of 1207. In the overture, Rossini has attempted to give a description of Alpine life. Berlioz described it as "a symphony in four parts." The introduction gives a picture of sunrise in the mountains and is entitled "Dawn." The second part, "The Storm," is a wonderful musical delineation of an Alpine storm, which, as it gradually dies away, prepares us for the third part. This andante, entitled "The Calm," typifies the shepherd's thanksgiving after the storm, and the "Ranz des vaches" is heard in the English horn and flute. A brilliant coda "Finale," depicting the march of the Swiss troops, brings the work to a spirited close. [*Lesson XVIII, Course II.*]

60051 / 45052 / 45096 Melody in F **Rubinstein**

This ever popular composition was originally a short piano selection. It clearly shows the influence of Mendelssohn and the German Romantic School, for it must be remembered that Rubinstein, although a Russian, was educated in Germany. The composer once said of himself, "The Germans call me a Russian; the Russians a German; the Jews a Christian, and the Christians a Jew. What then am I?" In this famous Melody in F, we can clearly note the influence of Mendelssohn's "Songs Without Words," for although this beautiful number does not bear a title, it is an excellent example of music illustrating a poetic thought. [*Lesson I, Course I; Lesson V, Course III.*]

35506 Molto Lento (Op. 17, No. 2) **Rubinstein**

No composer has ever possessed a more beautiful gift for melody than did Anton Rubinstein, who has been called "the legitimate successor to Mendelssohn in melody." Rubinstein wrote in every department of music, yet his operas and symphonies are almost forgotten to-day, and in the larger forms, his concertos and chamber-music compositions are the most popular. They rank with the songs and shorter pianoforte compositions. Rubinstein termed this Quartet "The Music of the Spheres." The beautiful part played by the 'cello should be especially noticed. [*Lesson IX, Course I; Lesson II, Course III; Lesson XXVI, Course III.*]

55044 Kamennoi-Ostrow **Rubinstein**

This collection of twenty-four piano pieces is Op. 10 in the Rubinstein Catalogue. The general title "Kamennoi Ostrow," takes its name from a popular fashionable resort on the Kamennoi Island in the river Neva, where Rubinstein spent many vacation days. Each one of these short pieces is a tonal portrait of one of the friends or acquaintances made by Rubinstein while there. No. 22, "Reve Angelique," is dedicated to Mlle. Anna de Friedbourg, and is said to be her idealized portrait painted in tone.

Rubinstein wrote these short compositions while a guest at Kamennoi-Ostrow during the years 1852-54, which period he served as Court pianist to the Grand Duchess. He tells us that the series is "An Album of Twenty-four Portraits," each piece being dedicated to one of the ladies of the Court, and it was his intention to convey some characteristic of each person or some incident connected with her friendship for himself. As we do not know the twenty-four personalities, Rubinstein's work can to-day hardly be called Programme Music in its truest sense, but the collection will always remain a popular one because there is so much that is truly beautiful in many of these compositions.

No. 22 in F-sharp Minor is the best known piece in the collection and is regarded as one of the most beautiful melodies which Rubinstein ever gave us. After a few measures of accompaniment which serve as Introduction, the first subject is announced. This is a broad, dignified melody which is in beautiful contrast to the more animated second subject. This dreamy and pensive melody is sung by the 'cellos, with an accompaniment in the treble by flutes and violins, which suggests the ripples of the water. A third subject based on an old Russian Church Chorale follows, and a short development leads us to the return of the first subject, now brought back with an arpeggio accompaniment. A short reminiscence of the second subject and the Chorale brings the composition to a close.

It is said that this piece carries with it a definite program. The first subject in its broad serenity suggests a moon-lit garden on a summer evening, the second subject depicting the conversation of two lovers, whose tender words are interrupted by the tolling of a bell in the chapel nearby and the chanting of the monks at even-song. [*Lesson XXIII, Course II.*]

17001 Kamarinskaia **Russian Dance**

The Kamarinskaia is the national dance of Russia. It is in 4/4 time and is almost barbaric in its vigorous strength. It was originally danced only by men, and an unlimited number of steps were taken. Many of the Russian composers

have incorporated this air into their orchestral compositions. [*Lesson XXII, Course I.*]

61181 Folk Song—Let Joy Abide **Russian**

This interesting old Russian folk song is sung to the accompaniment of the balalaika. It is a folk dance song, consisting of two verses exactly alike, then a contrasting verse, a variation of the contrasting verse and return to the original verse. [*Lesson XX, Course III.*]

63153 Two Folk Songs—(1) Vanka (2) Kolebalnia **Russian**

These two folk songs are excellent examples of Russian folk music. Vanka is in the gay mood which distinguishes the dance song. It is a descriptive song telling of the custom still practiced by the peasant youth of proposing to his sweetheart on the street. Kolebalnia is a Cossack's lullaby arranged by Bachmetieff It is a charming example of the song form, full of the tender sadness of the Russian people. The mother, whose husband is a Cossack soldier, sings as she rocks her baby and dreams of that day when he too will go into the army to fight for Czar and country. [*Lesson XXII, Course I.*]

65147 Two Folk Songs—(1) Mother Moscow (2) Song of Volga Boatmen **Russian**

"Perhaps the most perfectly descriptive of all the peasant songs of Russia is Ei Ukhnam, the cry of the Volga bargees as they haul their heavy craft against the tide of the muddy river. They approach. The melody abruptly changes to a melodious chant of hope for the early termination of their labor. But the work must be done and they resign themselves to the inevitable. They journey on into the distance." [*Lesson XXII, Course I.*]

70034 Russian Folk Songs—Molodka (2) Sun in the Sky Stop Shining **Russian**

These two folk songs are excellent examples of the dance songs of "Little Russia." It will be noted that the melody is here repeated ever and ever with increasing tempo. As these dances are played here by the Balalaika Orchestra, we have a perfect example of this style of dance tune, so popular among the Russian folk. "Molodka" is the name given to a young married woman. In this folk song her rejected lover begs her never to let him see her again, as the sight of her causes him pain and jealousy.

"Sun in Sky Stop Shining" describes the lover who calls upon the sun to be blotted out if he shall prove false. [*Lesson XV, Course I; Lesson XXII, Course, I; Lesson XX, Course III.*]

16313 Russian Fantasia **Russian**

This Russian Fantasia is a series of variations on the Russian folk song "The Red Sarafan"; the Russian National Anthem, "God Save the Czar," being incorporated at the end of the composition. The Red Sarafan is one of the best known national airs of central Russia. The dress, or robe, called the Sarafan, is the national costume of the Russian female peasant. "God Save the Czar" was written by General Lwoff. [*Lesson XV, Course III.*]

5096 Le Cygne **Saint-Saëns**

No work of the famous French composer, Camille Saint-Saëns, has been more universally popular than this charming short tone picture, which the composer has inscribed "The Swan." That the piece must be as popular with its composer as with the public is attested to by the fact that Saint-Saëns has made transcriptions of this composition for all the instruments. This work belongs to that class of program music in which the title merely suggests to the auditor the mood or poetic thought of the composer. [*Lesson V, Course III.*]

35381 Danse Macabre **Saint-Saëns**

The Danse Macabre is the third symphonic poem which Saint-Saens wrote for orchestra. The French composer was inspired by the following verses by Henri Cazalis (1840-1909), a poet with a penchant for gloomy and grotesque subjects. In this poem Cazalis tells of the dance of the skeletons, at midnight:

Zig, ziz, zig, death in grim cadence
Strikes with bony heel upon the tomb.
Death at midnight hour plays a dance.
Zig, ziz, zig upon his violin.
The winter winds blow, the night is dark,
Moans are heard through the linden trees.
Through the gloom the white skeletons run,
Leaping and dancing in their shrouds.
Zig, ziz, zig, each one is gay.
Their bones are cracking in rhythmic time,
Then suddenly they cease the dance.
The cock has crowed! The dawn has come.

The clanging bell of midnight precedes the strange tones of Death tuning his fiddle. Then the queer dance begins, the rattling of the bones of the skeletons (xylophone) providing the accompaniment. The dance becomes more animated (a waltz caricature of the Dies Irae theme) until the crow of the cock announces the day, and the ghostly revelers hurry back to their tombs. This record is played by band, yet many of the interesting and unique instrumental combinations of the original score have been retained. [*Lesson XXII, Course II; Lesson XXVII, Course II; Lesson XXX, Course III.*]

17624 Chorus ("Samson et Dalila") **Saint-Saëns**

This charming chorus for women's voices occurs in the second scene of the first act of Saint-Saën's "Biblical opera," "Samson et Dalila." The fair temptress of Sorek follows in the train of her maidens, who dance as they weave the garlands of spring, singing these beautiful verses. [*Lesson XXVII, Course IV.*]

74430 Delilah's Song of Spring ("Samson et Dalila") **Saint-Saëns**

After the Philistine maidens finish their dancing and singing, Delilah steps forward and gazes earnestly at Samson. He tries to avoid her, but is fascinated by her beauty as she sings:

DELILAH:

Spring voices are singing,
Bright hope they are bringing,
All hearts making glad.
And gone sorrow's traces,
The soft air effaces
All days that are sad.
Our hearts warm are glowing,
When sweet winds are blowing
They dry out ev'ry tear.
The earth glad and beaming,
With freshness is teeming,
While fruits and flowers are here.
In vain all my beauty:
I weep my poor fate.
My heart filled with love,
The faithless doth wait.
In vain am I striving?
Can hope never last?
I must then remember
Only joys now past.
When night is descending,
With love all unending,
Bewailing my fate,
For him will I wait.
I'll banish all sadness,
Though deep I may yearn,
When fond love returning,
In his bosom burning
May enforce his return!

[*Lesson XVII, Course IV.*]

88199 My Heart at Thy Sweet Voice ("Samson et Dalila") Saint-Saëns

This great aria occurs in the second act of "Samson et Dalila." The scene shows the valley of Sorek and Dalila's dwelling. It is a dark stormy night and distant flashes of lightning are seen. Thither comes Samson beguiled by the charms of the beautiful Dalila. [*Lesson XXVII, Course IV.*]

17174 Tarantella (For Flute and Clarinet) Saint-Saëns

The old Italian dance song, the tarantelle, has been very popular as a form for brilliant solo compositions. This duet for flute and clarinet, by Camille Saint-Saëns, gives us an excellent idea of the form as so employed. It will be remembered that as a dance, the Tarantelle is participated in by two dancers. In this illustration the dancers are the clarinet and flute, so we have not only an excellent opportunity of studying the form, but also the tone quality of these wood-wind instruments. [*Lesson XII, Course III.*]

74392 Canto Amoroso Sammartini

Giovanni Sammartini (1705-1775) was the immediate predecessor of Haydn in the field of symphonic composition. It was from the form of the sonata as it had been developed by C. P. E. Bach and Sammartini that Haydn evolved his pattern of "Sonata form." This charming love song shows the influence of the Italian *bel canto* on even the formal composers of the eighteenth century. [*Lesson XXIV, Course III.*]

74367 Romanza Andaluza Sarasate

As its name implies, the "Romanza Andaluza" reflects the music of Sarasate's native land. Two old Spanish themes are here used, and a series of brilliant variations on these airs give the violin virtuoso an opportunity to display his skill in all varieties of technique. [*Lesson XVII, Course I; Lesson XXI, Course III.*]

74183 Will o' the Wisp Sauret

In its original version this short composition for violin was called "Farfalla," or "Butterflies." It is a splendid example not only of imitative music, but of the special effects possible on the violin, which the great violin virtuoso, Emile Sauret, so well understood. Notice the tremolo of the first subject; the

broad legato of the more tender second theme, and the pizzicati which is employed in the coda ending. [*Lesson III, Course III.*]

17718 O cessate di piagarmi (Oh No Longer Seek to Pain Me) Scarlatti

The most important composer of the Neapolitan School was Alessandro Scarlatti, to whom was due the establishment of the school of *bel canto*. In truth, Scarlatti laid the foundations for the Modern Italian Opera. His music well reflects the joyous *naiveté* of the Neapolitan, and although Scarlatti was a master of counterpoint, his melody was ever of greater importance to him. His opera orchestra included violins, violas, 'cellos, double basses; two flutes, two oboes, two bassoons and two horns. It was but natural, then, that we find a freer melodic freedom in Scarlatti's arias than in those of his predecessors. In this Aria we have an excellent example of Scarlatti's power of appealing to the feelings.

Wilt thou no longer seek to pain me,
Or with fond memories a further poison to present me?

[*Lesson II, Course III.*]

88342 Erl King Schubert

Schubert's famous setting of Goethe's poem was the composer's first published work, and belongs to the year 1815. Yet this wonderful song is to-day still considered the most remarkable art-song in all song literature. Not only is it a perfect example of the song form, but it also dramatically relates the story by the use of the three voices and the marvelous descriptive character of the accompaniment.

Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind;
Er hat den knaben wohl in dem Arm,
Es faszt ihn sicher, er hält ihn warm.

"Mein Sohn, was birgst du so bang dein Gesicht?"
"Siehst, Vater, du den Erlkönig nicht?
Den Erlenkönig mit Kron' und Schweif?"
"Mein Sohn, es ist ein Nebelstreif."

"Du Liebes Kind, komm', geh mit mir!
Gar schöne spiele spiel' ich mir dir!
Manch' bunte Blumen sind an dem Strand;
Meine Mutter hat Manch gülden Gewand."

"Mein Vater, mein Vater, und hörest du nicht,
Was Erlenkönig mir leise verspricht?"
"Sei ruhig, bleibe ruhig, mein kind!
In dürren Blättern säuselt der Wind."

Who rideth so late through windy night wild?
It is the father, he holds his child,
And close the boy nestles within his arm,
He holds him tightly, he holds him warm.

"My son, why in terror do you shrink, and hide?"
"O father, see next us the Erl King doth ride,
The Erl King dreaded with crown and robe."
"My son, 'tis but the mist of a cloud."

"Thou lovely child, come go with me,
Such merry plays I'll play with thee,
Many gay blossoms are blooming there,
My mother hath many gold robes to wear."

"My father, my father, did'st you not hear
What the Erl King whispers so soft in my ear?"
"Be quiet, my child, do not mind,
'Tis but the dead leaves stirred by the wind."

"Willst, feiner knabe, du mit mir geh'n?
Mein Töchter sollen dich warten schön
Meine Töchter führen den nächtlichen Reih'n
Und wiegen und tanzen und singen dich ein."

"Mein Vater, mein Vater, und siehst du nicht dort
Erlkönigs Töchter am düstern Ort?"
"Mein Sohn, mein Sohn, ich seh' es genau,
Es scheinen die alten Weiden so grau."

"Ich lieb' dich, mich reizt deine schöne Gastalt,
Und bist du nicht willig, so brauch' ich gewalt."
Mein Vater, mein Vater, jetzt faszt er mich an,
Erlkönig hat mir ein Leids gethan!"

Dem Vater grauset's, er reitet geschwind,
Er hält in den Armen das ächzende Kind,
Erreicht den Hof mit Müh' und Noth;
In seinen Armen das Kind war todt.

"Come lovely boy, wilt go with me?
My daughters fair shall wait on thee,
My daughters lead in the revels each night,
There is dancing and singing and laughter bright."

"My father, my father, oh, see'st thou not,
The Erl King's daughter in yonder dim spot?"
"My son, my son, I know and I say,
'Tis only the olden willows so grey."

"I love thee so, thou must come with me now,
Thou must know to my will thou shalt bow."
"My father, my father, oh, fast hold me do,
The Erl King will drag me away from you."

The father is troubled, he rides now wild,
And holds close in his arms his shuddering child.
He reaches the house with doubt and dread,
But in his arms his child lies dead.

Johann Wolfgang von Goethe (1749-1832).

[*Lesson II, Course I; Lesson XIV, Course II.*]

64093 Serenade **Schubert**

No work of Schubert's is more deservedly popular than the ever beautiful song, the "Serenade." This song is supposed to be sung by a lover beneath his lady's window.

Thro' the leaves the night-winds moving, murmur low and sweet;
To thy chamber window roving, love hath led my feet.
Silent pray'rs of blissful feeling link us though apart,
Link us though apart, on the breath of music stealing,
To my dreaming heart, to thy dreaming heart.

Sadly in the forest mourning wails the whip-poor-will
And the heart for thee is yearning.
O bid it love, be still.

Moonlight on the earth is sleeping, winds are rustling low,
Where the darkling streams are creeping, dearest, let us go!
All the stars keep watch in heaven, while I sing to thee,
While I sing to thee: and the night for love was given,
Dearest, come to me, dearest, come to me.

Words by Frederick Manley from Laurel Music Reader
Courtesy of C. C. Birchard & Co.

[*Lesson XIV, Course II.*]

17634 Who is Sylvia? **Schubert**

This charming setting of the love song from Shakespeare's "Two Gentlemen of Verona" has an interesting history. It is said that Schubert was one afternoon with friends in a restaurant of Vienna when he noticed a volume of Shakespeare on the table. Opening it, he noted the verses of "Cymbeline" and remarked: "These would make a pretty song." Taking the back of the menu card he wrote the music of "Hark, Hark the Lark." Then turning the card over, he wrote the music for these verses. [*Lesson XIV, Course II.*]

68339 The Wanderer **Schubert**

One of the most beautiful of the early songs of Schubert is "Der Wanderer," which was written to words of George Schmidt, in 1816. It is said that Schubert wrote this song when but nineteen, and that it was composed in one evening. Were it not for the fact that "Erl King" was written the year previous, it would seem impossible to believe that such a mature work could have been conceived by such a young man. This is a wonderful example of the art song. The words are:

Ich komme vom Gebirge her,
Es dampft das Thal,
Es braust das Meer, es braust das Meer.
Ich wandle still, bin wenig froh,
Und immer fragt der Seufzer: Wo? immer: Wo?
Die Sonne dünkt mich hier so kalt,
Die Blüthe welk, das Leben alt,
Und was sie reden, leerer Schall,
Ich bin ein Fremdling über all.

Wo bist du, wo bist du, mein geliebtes Land?
Gesucht, geahnt, und niege kannt.

Das Land, das Land so hoffnungsgrün, so huffnungsgrün,
Das Land, wo meine Rosen blühn,
Wo meine Freunde wandelnd geh'n,
Wo meine Todten auf ersteh'n,
Das Land, das meine Sprache spricht,
O Land, wo bist du?

Ich wandle still, bin wenig froh,
Und immer fragt der Seufzer: wo? immer: wo?
Im Geister hauch tont's mir zurück:
"Dort, wo du nicht bist, dort ist das Glück!"

From the lonely mountains I come
From the dim vale, and ever moans the sea.
Yet I wander joyously on
And ever ask the question, "Where?"

The sun seems to me pale and cold,
The flowers are faded, life is old;
And even speech has but a hollow sound.
I am a friendless stranger everywhere.

Where art thou, where are thou, my beloved land?

I seek for you but never know
That land where hope is green,
That land where blooms the rose,
Where friends so dear do wander.
Where all the dead do live again—
That land where all my tongue do speak.
O Land, where art thou?

Yet I wander joyously on
And ever ask the question, "Where?"
I hear the spirit's voice in answer,
"There, where thou art not, there is thy rest."

—George Schmidt.

[*Lesson XIV, Course II.*]

35314 { Allegro—Andante
Unfinished Symphony **Schubert**

Why this beautiful symphony, begun in 1822, was never finished, is one of the great mysteries of musical history. The work was found by Sir George Grove

in an old pile of Schubert manuscripts, in 1867, and given by him to the world. It consists of two complete movements and nine bars of the scherzo. Grove says of it: "Every time that I hear it I am convinced that it stands quite apart from all the other compositions of Schubert or any other master. It must be the record of some period of unusual depression, even for the susceptible and passionate nature of Schubert. In this symphony, Schubert exhibits for the first time a style absolutely his own, untinged by any predecessor, and full of that strangely direct appeal to the hearer, which is Schubert's chief characteristic. It is certain that he never heard the work played, and that the new and delicate effects with which it is crowded were the result of his imagination alone." The allegro in its original form follows the absolute pattern of the sonata form, each division being introduced by a bit of the theme, which forms the introduction and is first given by the French horns. In this arrangement, the contrast in the subjects may be noted, the beauty of the wood-winds in the first subject, and of the 'cellos in the second subject. The form is, however, condensed in this record. The andante follows the song form A.-B. A., and is composed of two exquisite melodies. [*Lesson XIV, Course II.*]

64076 The Bee **Franz Schubert**

Franz Schubert, the composer of this charming little tone painting, was a violinist of Dresden, and was no relation to Franz Peter Schubert, of Vienna, the great composer of the time of Beethoven. This Franz Schubert was born in Dresden, in 1808, and died there in 1878. Almost all of his compositions were for his favorite instrument. Possibly the one which has won for him the greatest recognition is this short but exceedingly clever musical delineation of the buzzing bee. [*Lesson I, Course I.*]

35254 Gypsy Life **Schumann**

This interesting composition for quartet shows Schumann in a successful attempt to portray the national characteristics of the gypsies. It is a beautiful part song which gives us an excellent opportunity of noting the combination of voices. [*Lesson VIII, Course I.*]

64519 Ich Grolle Nicht (I'll Not Complain) **Schumann**

In Schumann's beautiful song cycles "Frauenliebe" and "Dichterliebe" are to be found many of the most exquisite gems of modern song literature. "Ich Grolle Nicht" is the eighth song of "Dichterliebe," the poems of which are by Heine.

Philipp Spitta says of Schumann as a song writer: "Schubert shows the greatest wealth of melody, Mendelssohn the most perfect roundness of form, but Schumann is by far the most profoundly and intellectually suggestive. Schubert and Mendelssohn set verses to tunes, Schumann wrote poems to them in music. The part filled by the piano is a very important one, and to perform his songs successfully the player must enter fully into the singer's part, and the singer into the player's, and they must constantly supplement and fulfill each other." Spitta also comments on the remarkable manner in which Schumann was enabled to find

music so characteristic for the bitter irony to be found in many of the Heine poems. The words of "Ich Grolle Nicht" are:

I'll not complain, tho' break my heart in twain.
O love forever lost! O love forever lost!
I'll not complain, I'll not complain!
Howe'er thou shin'st in diamond splendor bright,
There falls no ray into my heart's deep night,
I know full well.
I'll not complain, tho' break my heart in twain.
In dreams I saw thee wandering,
And saw the night within thy bosom reigning,
And saw the snake that on thy heart doth gnaw,
How all forlorn thou art, my love, I saw.
I'll not complain, I'll not complain!

Copy't 1902 by Oliver Ditson Co.

(The Dwight translation, from the fine Ditson edition of Schumann songs, is given here by permission.) [*Lesson XV, Course II.*]

64554 Mondnacht (Moonlight) **Schumann**

Many of the greatest of the Schumann songs were written in 1840, following the composer's marriage to Clara Wieck. Among these are the settings of twelve of the poems of von Eichendorff. Joseph von Eichendorff (1788-1857) was one of the most romantic poets of the period. His mystic poems are descriptive of the joys of wandering life, the moods of Nature and the legends of mediæval days. In "Mondnacht" we have an excellent example of Eichendorff's love of Nature, which Schumann has enveloped in one of his most beautiful tonal settings.

It was as though the heaven
  Had kissed the earth asleep,
That she, in flow'r light-lying,
  A dreamy faith should keep.
The wind was softly sighing,
  The grain it scarce could move,
In far off woodlands dying,
  The sky was clear above.
My soul her wings extended,
  And o'er the land away
Her silent flight she wended
  As though her home there lay.

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[*Lesson XV, Course II.*]

31740 Song—The Two Grenadiers **Schumann**

This song by Robert Schumann is remarkable, not only because it is a perfect example of the art-lieder, but because Schumann has brought into the music a national expression in the employment of the Marseillaise Hymn. It seems strange that two Germans as essentially Teutonic as Heine and Schumann should have given us a song which expresses the patriotic nationalism of France.

Die Grenadiere

Nach Frankreich zogen zwei Grenadier',
Die waren in Russland gefangen.
Und als sie kamen ins deutsche Quartier,
Sie lieszen die Köpfe hangen.

Da hörten sie beide die traurige Mahr',
Dass Frankreich verloren gegangen,
Besiegt und zerschlagen das tapfere Heer,
Und der Kaiser, der Kaiser gefangen!

Da weinten zusammen die Grenadier'
Wohl ob der kläglichen Kunde.
Der eine sprach: "Wie weh wird mir,
Wie brennt meine alte Wunde!"

Der Anderer sprach: "Das Lied ist aus,
Auch ich möcht' mit dir sterben;
Doch hab' ich Weib und Kind zu Haus,
Die ohne mich verderben."

"Was schert mich Weib? was schert mich Kind?
Ich trage weit bessres Verlangen;
Lass sie betteln gehn, wenn sie hungrig sind—
Mein Kaiser, mein Kaiser gefangen!

"Gewähr' mir, Bruder, eine Bitt':
Wenn ich jetzt sterben werde,
So nimm meine Leiche nach Frankreich mit,
Begrab' mich in Frankreichs Erde.

"Das Ehrenkreuz am rothen Band
Sollst du aufs Herz mir legen;
Die Flinte gieb mir in die Hand
Und gürt' mir um den Degen.

"So will ich liegen und horchen still,
Wie eine Schildwach' im Grabe,
Bis einst ich höre Kanonengebrüll
Und wiehernder Rosse Getrabe.

"Dann reitet mein Kaiser wohl über mein Grab,
Viel Schwerter klirren und blitzen;
Dann steig' ich gewassnet aus dem Grab,
Den Kaiser, den Kaiser zu schützen!"

Heinrich Heine (1799-1856.)

The Two Grenadiers

Toward France there travel'd two Grenadiers,
Their Russian captivity leaving,
As thro' the German camps slowly they drew,
Their heads were bow'd down with grieving;
For there first they heard of a sorrowful tale
Disasters their country has shaken,
The army so brave had borne rout and defeat,
And the Emp'ror, the Emp'ror was taken!
Then sorrow'd together the Grenadiers
Such doleful news to be learning.
And one spoke out amidst his tears:
"My wounds once again are burning."
The other spoke: "The song is done,
Would that I, too, were dying;
Yet I have a wife and child at home,
On me for bread relying";
"Nor wife, nor child give care to me,
What matter if they are forsaken.
Let them beg their food if they hungry be,
My Emp'ror, my Emp'ror is taken!
Oh, grant a last request to me,
If here my life be over,
Then take thou my body to France with thee,
No soil but of France my cover.

The cross of honor with its band
Leave on my bosom lying;
My musket place within my hand,
My dagger 'round me tying;

Then shall I lie within the tomb,
A sentry still and unstirring,
Till the war of cannon resounds thro' its gloom,
And tramp of horsemen spurring.

Then rideth my Emp'ror swift o'er my grave,
While swords with clash are descending,
Then will I arise, fully armed, from my grave,
My Emp'ror, my Emp'ror defending!"

[*Lesson III, Course I; Lesson XIII, Course I.*]

74285 Vogel als Prophet **Schumann**

This charming short composition belongs to Opus 83, where it is No. 7, in a series of pianoforte pieces entitled "Forest Scenes." It was written by Schumann in 1848. This piece belongs to the class of Imitative Music, as Schumann here describes the voice of the prophet bird, as heard in the forest. [*Lesson XV, Course II; Lesson XXII; Course III.*]

64448 Widmung (Dedication) **Schumann**

No song by the great master of Lieder has ever attained greater popularity than "Widmung." This song belongs to a group of twelve, entitled "Myrthen," which were written in the year 1840 and were dedicated to Clara Wieck, who in that year became Schumann's wife. It is but natural that the wonderful love which had strengthened him through his long struggle to win his heart's desire, should now burst forth into the most rapturous of all love songs. As Schumann himself says: "I can hardly tell you how delightful it is to write for the voice as compared with instrumental composition, and what a stir and tumult I feel when I sit down to it. I have brought forth quite new things in this line." At the close of the year he writes: "I cannot venture to promise that I shall produce anything further in the way of songs, but I am satisfied with what I have done."

The fine translation by Alexander Blaess from Ditson's collection, "Fifty Mastersongs," is given here by permission.

Thou art my life, my soul and heart,
Thou both my joy and sadness art,
Thou art my heav'n, my matchless lover,
The world of bliss wherein I hover,
Thou art the grave wherein I cast
Forever all my sorrow past.

Thou bringest rest and peace abiding,
Heav'n is through thee me kindly guiding;
So hast thy love to me appeal'd
I see my inmost self reveal'd.
Thou liftest me beyond myself,
Good genius thou, my better self.

Thou art my life, my soul, etc.

Copy't Oliver Ditson Co.

[*Lesson XV, Course II.*]

18173 Seven Last Words of Christ **Heinrich Schütz**

Heinrich Schütz (1585-1672), "the father of German music," was the true predecessor of Handel and Bach, who brought to perfection the germ of the church music which Schütz had created one hundred years earlier.

Schütz was fortunate in being a student in Venice under the tutelage of Giovanni Gabrielli. This did much to aid Schütz in a knowledge of instrumental composition, which was but little known in Germany at the time. It is as a composer of church music, however, that Schütz is principally known. His setting of Rinnuccini's "Dafne" translated into German is in reality the first German work in the form of the music drama. This work, unfortunately, was lost, as was also a Ballet and several other similar compositions for the stage.

"The Seven Last Words of Christ" was never published during the life of Schütz. Parts of it in MSS. were found, however, in Cassel in 1855 by O. Kade. They were adapted for modern performance by Carl Riedel and published in 1873. This work is of importance because it departs from the old style of intoned

liturgy, and the newer form of *Arioso Recitative* is employed. The Narrator is not sung by one voice, but by all four voices; once, in fact, it is given by the Quartet. The work opens and ends with a chorus, which supposedly expresses the feelings of Christians as they contemplate the Savior on the cross. After this chorus in the beginning, and before it at the close, there is a short instrumental number termed "Symphonia," which one writer has aptly described as representing the raising and lowering of the curtain on the action.

There are no arias in our modern sense, all is in the form of expressive recitative. A beautiful and tender simplicity surrounds the whole work. In this record the opening chorus and a part of the recitative are given. [*Lesson VII, Course II; Lesson III, Course IV.*]

17001 Highland Fling **Scotch**

A popular dance of the Scotch Highlands is the "Highland Fling," so called from the peculiar step, which is almost a kick. The performer dances on each leg alternately, and "flings" the other leg, now front, now back of him. The music is usually the same as that used for the other Highland dance, the Strathspey, which is distinguished by the constant employment of the semiquavers, which precede the long note, and which is characterized by the term "Scotch Snap." [*Lesson XXVIII, Course I.*]

16961 Jock o' Hazeldean **Scotch**

Sir Walter Scott wrote the words of this song, using an old ballad having the same title. The melody is an old Scotch border song. The well-known air, "The Girl I Left Behind Me," was taken from this tune. [*Lesson XXVIII, Course I.*]

64210 Loch Lomond **Scotch**

This beautiful Scotch legendary song is a Jacobite air, and is an excellent example of the hexachordal (six-noted) scale. The words, "I'll tak' the low road," indicate that the song is that of a fugitive, who must needs travel by stealth along hidden paths to reach his native Scotland. There are several other explanations of these words. [*Lesson XIII, Course I; Lesson XXVIII, Course I.*]

17140 Scotch Medley March

The famous Sutcliffe Troupe, which is composed of bag-pipers and drummers, have in this medley, given a very interesting use of several of the best known Scotch airs. [*Lesson XV, Course I; Lesson XXVIII, Course I.*]

16961 Scots Wha Hae Wi' Wallace Bled **Old Scotch**

It is said that this stirring Scotch patriotic hymn was first sung by Robert Bruce's army when they marched to Bannockburn, in 1314. In 1715 and 1745 the tune was certainly used under the name of "Hei Tutti Taiti," words imitative of the martial notes of the trumpet. The air was ever popular throughout Scotland, and Lady Nairne used it for a setting of her words, "I'm Wearing Awa Jean." The words by Robert Burns (published May, 1794), are, however, much more fitting to the character of the music. This song is an excellent example of the old scale-form of the Scotch pentatonic scale. [*Lesson XXVIII, Course I.*]

88150 Ye Banks and Braes **Scotch**

No song of Scotland is more popular than this quaint description of the charm of the "banks and braes of Bonnie Doon." It is an excellent example of "the love of native land" principle (discussed in Lesson XII, Course I.) It is here sung by the pure lyric soprano voice. [*Lesson IV, Course I.*]

55052 Hail to the Chief **Scott-Sanderson**

James Sanderson (1769-1841), although an Englishman by birth, was intensely interested in Scotch music. Being a native of Durham, he was familiar with the "Border Ballads," which in reality belong equally to England and Scotland. His setting of "Hail to the Chief" is one of the most popular of the so-called "legendary folk-songs" of Scotland. The scene occurs in Canto II of Scott's "Lady of the Lake." The Clan-Alpine returns over Loch Katrine towards Ellen's Isle, singing as they row, the vigorous boat song, "Hail to the Chief," in praise of Roderick Dhu and the evergreen pine of his banner. This arrangement opens with a bagpipe prelude, which gives a national atmosphere to the spirited singing of the old song. [*Lesson XXVIII, Course I.*]

17717 Blow, Blow, Thou Winter Wind ("As You Like It") **Shakespeare**

This song is sung by Amiens in the last scene of the second act of Shakespeare's "As You Like It." The scene takes place in the forest. The Duke and his retainers are at table when Orlando enters abruptly and demands food for the aged Adam. At the Duke's command he goes to bring Adam to the table. Jacques' famous speech, "All the world's a stage," then follows. Orlando bearing Adam returns, and as they are eating, Amiens at the command of the Duke sings this old song. Students should note the wood-wind accompaniment. [*Lesson IX, Course III.*]

17724 Hold Thy Peace ("Twelfth Night") **Shakespeare**

This interesting old "Catch," or round, occurs in the third scene of the second act and is the climax of the drinking bout between Sir Toby, Sir Andrew and Feste, the clown. The original music is very old and it is certain that it antedates Shakespeare's day. It began slowly, then gradually became quicker and quicker until at the end the words "thou Knave" were all that remained. This arrangement is from Dr. Charles Vincent's "Fifty Shakespeare Songs." [*Lesson XXIX, Course I.*]

17634 It Was a Lover and His Lass ("As You Like It") **Shakespeare**

This song is sung in the third scene of the fifth act of "As You Like It." Shakespeare introduces two pages who sing these verses. The tune is by Thomas Morley (1557-1604), who was a friend of the great Shakespeare. Many authorities claim that this setting by Morley was used in the original Shakespearean performances. [*Lesson XXIX, Course I.*]

17623 Under the Greenwood Tree ("As You Like It") **Shakespeare**

This song is sung by Amiens in the fifth scene, second act, of "As You Like It." The present version is by Dr. Arne (1710-1778), and is of the florid style of the eighteenth century. The accompaniment is beautifully arranged

here for the wood-wind choir, consisting of flute, oboe, clarinet and bassoon. [*Lesson IX, Course III.*]

17623 What Shall He Have Who Killed the Deer? ("As You Like It") Shakespeare

This old glee or hunting song is sung in the second scene of the fourth act of Shakespeare's "As You Like It." Jaques, the lords and foresters, enter with the slain deer and sing this song. The setting here given is by Sir Henry Bishop (1786-1855), who has preserved the old air in his arrangement. Note the use of the brass sextet (two cornets, two trombones and two horns) in the accompaniment. [*Lesson XIV, Course III.*]

17724 When That I Was a Little Tiny Boy ("Twelfth Night") Shakespeare

The original Shakespearean performances began at three o'clock in the afternoon. As is generally known, the stage was practically bare of scenic equipment. The musicians sat in a balcony, generally on the side to the rear of the stage. Between the acts, dancing and singing were introduced. At the close of the play the clown, providing his own accompaniment upon the pipes or tabor, danced a jig to which he improvised words, which he sang as he danced. One of the best instances of this type of song is found at the close of "Twelfth Night." It is but natural to find the clown in this play singing and dancing, as Shakespeare depicts "Feste" throughout as a rare musician. This song, however, with which "Twelfth Night" ends, is referred to again by Shakespeare in "King Lear." This fact many authorities believe is a proof that Shakespeare here introduced a popular song of the day; the words as well as the music. The traditional tune of the song has come down to us and is said by Chappell to have been composed by one Fielding. [*Lesson XXIX, Course I.*]

17724 Come Unto These Yellow Sands ("The Tempest") Shakespeare-Purcell

Henry Purcell (1658-1695) was the greatest composer of English birth, who ever lived. Coming from a long line of musicians, it is not surprising that Henry Purcell began to compose when but a lad, even while he was still a boy soprano at the Chapel Royale. The director of the choristers was Pelham Humfrey, who had recently returned from Paris, where he had studied under the great opera composer, Lully. Humfrey took a great interest in the youth Purcell, as did John Blow the organist, who even resigned his place as organist of Westminster Abbey in favor of his youthful pupil. Purcell's compositions are of three kinds: church music, theatrical music and instrumental music. Of these his settings for dramatic performances are by far the most interesting. It must be remembered that Purcell's music was soon overshadowed by Handel and Bach, so that much which has been forgotten was worthy of a far better fate. Purcell's music to Shakespeare's "Tempest" has never been excelled by any of the later Shakespeare-inspired musicians. "Come Unto These Yellow Sands" is the song sung by Ariel to draw Ferdinand to Miranda's presence. [*Lesson XXIX, Course I.*]

35505 Finlandia Sibelius

No country is more full of poetry than Finland, which has been rightly called "the land of a thousand lakes." The *Kalevala*, the great poem of the

Finns, is considered one of the greatest national epic poems of the world. The Finnish language is peculiarly melodious, the 5-4 beat of the rhythmic melodies being a reflection of the verse metre.

Sibelius is the chief musician of Finland, and in his works one sees reflected all the atmosphere of *runic* legend, all the strength, yet all the tenderness of Finnish folk-music. In his tone-poem "Finlandia" he pictures for us the beauty of Finland's scenery, "those vast stretches of moors; deep, silent woods and long, dark winters," combined with the inner heart of his people; their despairing and passionate struggles, their pride of race and their melancholy sadness as a subjugated nation. In its original version this composition is for orchestra. This record has been made by band, so that the original scoring cannot be followed. [*Lesson XXIV, Course II.*]

35437 Valse Triste (Op. 44) **Sibelius**

Jan Sibelius (1865) is one of the most interesting of the present-day composers. A native of Finland, Sibelius, reflects in his music all the sad tragedy of this far-away country which has lost its political freedom and only retains its nationality by the tolerance of Russia. This waltz is in the regulation dance form and is of a sad plaintive character.

It is one of the numbers from the incidental music which Sibelius wrote for the drama "Kuolema" (Death), written by the composer's brother-in-law, Arvid Järnefeld.

Rosa Newmarch thus describes this waltz:

"It is night. A son who has been watching by the bedside of his sick mother has fallen asleep from sheer weariness. Gradually, a ruddy light is reflected through the room; there is a sound of distant music; the glow and the music steal nearer until the strains of a valse melody float distinctly to our ears. The sleeping mother awakens, rises from her bed, and in her long white garment, which takes the semblance of a ball dress, begins to move slowly and silently to and fro. She waves her hands, and beckons in time to the music, as though she were summoning a crowd of invisible guests. And now they appear, these strange, visionary couples, turning and gliding to an unearthly valse rhythm. The dying woman mingles with the dancers; she strives to make them look into her eyes, but the shadowy guests, one and all avoid her gaze. Then she sinks exhausted on her couch, and the music breaks off. Presently, she gathers all her strength, and invokes the dance once again with more energetic gestures than before. Back come the shadowy dancers, gyrating in a wild, mad rhythm. The weird gaiety reaches a climax; there is a knock at the door, which flies wide open; the mother utters a despairing cry; the spectral guests vanish; the music dies away—Death stands on the threshold."

[*Lesson XXIV, Course II.*]

88547 The Loreley **Friedrich Silcher**

There have been many wonderful musical settings of Heine's poem, "Loreley," but no one, not even Liszt, in his wonderful art song, came so closely to the popular idea of a musical setting for the legend as did Silcher in this song. Although a product of the nineteenth century, Silcher's music has all the elements of the German folk song. Just as Heine has immortalized for us the wonderful

old Rhine legend, so has Silcher in his music given us a perfect example of the true legendary folk song. The words are:

Ich weiss nicht, was soll es bedeuten,
Dass ich so traurig bin;
Ein Märchen aus alten Zeiten,
Das kommt mir nicht aus dem Sinn.
Die Luft ist kühl und es dunkelt,
Und ruhig fliesst der Rhein,
Der Gipfel des Berges funkelt
Im Abendsonnenschein.

Die schönste Jungfrau sitzet
Dort oben wunderbar,
Ihr goldnes Geschmeide blitzet,
Sie kämmt ihr goldenes Haar;
Sie kämmt es mit goldenem Kamme,
Und singt ein Lied dabei,
Das hat eine wundersame,
Gewaltige Melodei.

Den Schiffer im kleinen Schiffe
Ergreift es mit wildem Weh,
Er schaut nicht die Felsenriffe,
Er schaut nur hinauf in die Höh'.
Ich glaube, die Wellen verschlingen
Am Ende Schiffer und Kahn;
Und das hat mit ihrem Singen
Die Lorelei gethan.

I cannot tell what is the reason
I feel so sad to-day,
A mem'ry of olden season
That will not be driven away.
The fading light grows dimmer,
The Rhine doth calmly flow;
The lofty hilltops glimmer
All red with sunset's glow.

Above the maiden sitteth,
A wond'rous form and fair;
With jewels bright she plaiteth
Her shining golden hair.
With comb of gold prepares it,
The task with song beguiled,
A fitful burden bears it
That melody so wild.

The boatman on the river
Lists to the song spell-bound.
Ah! what shall him deliver
From danger threat'ning round?
The waters deep have caught them,
Both boat and boatman brave,
'Tis Lorelei's song hath brought them
Beneath the foaming wave!

[*Lesson XIX, Course I.*]

16596 National Hymn of Norway **Sinding**

Christian Sinding is one of the greatest modern composers and, since Grieg, is rightly regarded as the most representative composer of Norway. Although he is the composer of many important large works in all forms of composition, Sinding has also taken great interest in the writing of folk-songs and in the rearrangement of folk material. This national hymn is a good example of Sinding as a Norse patriot, for he has here arranged the old national anthem of his countrymen.

The words are:

Sons of Norway's ancient kingdom,
Sing with harp this festal air,
Lift your manly voices,
And praise the Fatherland in song.
The splendid deeds of the past
We recall when we think of our fathers, so true.
With swelling hearts and glowing cheeks,
Let us join in this loving holy hymn.
As in ancient times the holy flame burned,
So it still glows in the Norwegian's breast.
Still it is the same in courage and strength,
Always thoughtful of freedom and honor.
When Norway's halls with heroes' song resound,
Her thoughts swell with happy pride.
Gladly would he give the South and all its splendor,
For his snowy homeland, Norway.

[*Lesson XXIV, Course I.*]

55055 Angelus ("King René's Daughter") **Smart**

Henry Smart (1813-1879) was well known in England as a prominent organist and composer of cantatas. His most popular work was "King René's Daughter," which was produced in 1871. The story is a free adaptation of the beautiful lyric drama by Henrik Hertz. King René, of Provence, has a beautiful daughter, Iolanthe, who since birth has been betrothed to the young Count of Vandemont, who has never seen her face. When but a year old, Iolanthe became blind, but her father has brought her up in ignorance of her affliction. A magician has promised he can cure her if her father will but allow him to tell her of her condition, but King René refuses to do so. The young Count, wandering through the country, sees the fair one, and she realizes now for the first time that the faculty of sight has been denied her. The magician, however, restores her sight, and all live in happiness.

Smart's cantata is written for women's voices, the solo parts being sung by soprano, mezzo-soprano and contralto. The chorus, "Sweet the Angelus is Sounding," occurs just before the finale, and is sung by duet and chorus. Notice the bell effect in the accompaniment. [*Lesson VI, Course I.*]

35148 Overture ("The Bartered Bride") **Smetana**

"The Bartered Bride" is the first Bohemian national opera and is a delightful example of spontaneous and happy composition. Smetana was the founder of the modern Bohemian school, and it may be said that this opera is in reality the cornerstone of National Bohemian Music.

"The Bartered Bride" ("Prodana Nevesta" is the Bohemian name of the work) is based on a simple old Bohemian folk-tale, and Smetana employs, throughout, Bohemian folk music. The story is of a young peasant, Jenik, who loves Marenka, the daughter of a rich peasant. Kezal, a marriage broker, has appealed to Krusina, the maiden's father, and has arranged a marriage between his daughter and the son of Micha. Marenka refuses to consider this match, as the proposed bridegroom, Vasek, is almost an idiot and a stammerer as well, but Kezal tells Jenik that Marenka has consented and Jenik sells to the crafty dealer his right to the maiden's hand for 300 gulden, but stipulates that the marriage contract shall set down that Marenka is to marry the son of Micha. Upon the arrival of Micha and his wife, Jenik announces that he is their long lost son and claims both the bride and the marriage settlement.

The Overture to this merry opera is thoroughly saturated with Bohemian melodies and rhythms and follows the formal idea of the Overture only in a very free manner. The first subject is composed of two Bohemian dance tunes, while the second subject is taken from the love scene between Jenik and Marenka. The Free Fantasia is a short working out in quasi-fugal style of the subject matter and both subjects are brought back in regulation manner in the Recapitulation, and once more suggested in the Coda, which brings the Overture to its conclusion. [*Lesson XX, Course I; Lesson XXV, Course II; Lesson XVI, Course IV.*]

64213 Cradle Song ("Hubicka") **Smetana**

"Hubicka" is an opera by Smetana, which is practically unknown outside of Bohemia, yet Smetana has in this work given a wonderful example of the use of

folk music. The Cradle Song is a remarkable illustration of Smetana's national composition. (As it is here sung in English, no statement of the words is needed.) [*Lesson III, Course I; Lesson XXV, Course II.*]

35159 Swedish Wedding March **Södermann**

August Johann Södermann (1832-1876) was one of the best Swedish composers of the modern school. Most of the Swedish music has been strongly influenced by that of France and Germany, and is not as unusual or distinctive as that of Russia or Norway. This march is in regulation form with trio and is based on a Swedish folk air. Note the use of the kettle-drums. Compare this march with Grieg's Norwegian Wedding March. A drone bass is characteristic of the folk music of Scandinavia and of many other lands. [*Lesson III, Course I; Lesson XXV, Course I.*]

64042 Linda Mia **Spanish**

This old Spanish dance song is a love song from the Pyrenees.

My fair one was born in Castilla
And the people all call her Linda.
She was maid to a noble one in Salamanca,
And there we first met.
Ah! won't you dance the fandango
With me, O Linda mia?

Alas, my fair one is to leave me,
To seek her fortune, the world to see;
What shall I do, my Linda, without thee,
How shall I live alone, my pet?
O yet we will dance the fandango
O! Linda mia! Linda mia!

[*Lesson XVII, Course I.*]

60026 Spinning Wheel **Spindler**

Fritz Spindler was born in Wurzbach, November 24, 1817, and is best known as a pianist and teacher, being particularly associated with the city of Dresden, where he located, in 1841, and where he remained until his death, December 26, 1905. His compositions include several works on a large scale, but his best known efforts are his short pieces for piano, which are used frequently for teaching purposes. He was very enthusiastic over the wind instruments of the orchestra and left many short compositions for flute, oboe, clarinet, horn and bassoon. The "Spinning Wheel" is an excellent example of that class of music which, although following a definite form, gives us a distinct tonal picture of the busily whirring wheel. This is an excellent piece in which to judge of the gradations of tone possible to the flute. [*Lesson X, Course III.*]

35289 Waltz—On the Beautiful Blue Danube **Johann Strauss**

This most popular waltz, by the famous "Waltz King," Johann Strauss (1825-1899), was written soon after the battle of Koenigsberg (July 3, 1866), when the city of Vienna was unusually saddened and depressed. Originally produced by a male chorus, it was a flat failure, but rewritten for the Strauss orchestra, it was received with wild enthusiasm. Theodore Thomas introduced it to America a few months after Strauss had played it for the first time in

Vienna, and it at once became the popular waltz of the entire world. Wagner once said of it: ''It surpasses in grace, refinement and real musical substance many of the works of the time.'' It is said that Johannes Brahms, once writing his autograph on the fan of Mme. Strauss, prefixed it with the opening theme of the ''Blue Danube,'' and added, ''Unfortunately not by me, Johannes Brahms.'' [*Lesson XXVI, Course II.*]

16835 Voce di primavera (Voice of Spring) **Johann Strauss**

This beautiful waltz song of spring is one of the best concert numbers ever written for coloratura soprano. It is here given by a whistler. It is the work of Johann Strauss (1825-1899), ''The Waltz King.'' [*Lesson XI, Course I.*]

17179 Allerseelen **Richard Strauss**

As a composer of songs, Richard Strauss well deserves the great popularity which has come to him. One of the most beautiful of his early songs is this setting of ''All Souls' Day,'' by Herman V. Gilm. The words are:

Place sweet mignonette on the mound before us,
The last red blooming asters hither bring,
Let mem'ry's charm our early love restore us,
As once in Spring.

* * * * * * * * * * *

How sweetly blooms each grave with fragrant flowers,
Sacred to all souls of our dead, this day,
Come to my heart, through all the blessed hours,
As once in May.

Copy't 1905, by Oliver Ditson Co.

[*Lesson XXVI, Course II.*]

64339 Morgen (Morning) **Strauss**

One of the most beautiful and popular of the songs by Richard Strauss is his song entitled ''Morgen.'' The exquisite obbligato for violoncello should be noted:

Tomorrow's sun will rise in glory beaming,
And in the pathway that my foot shall wander
We'll meet, forget the earth, and lost in dreaming.
Let heaven unite a love, that earth shall no more sunder.

* * * * * * * *

Breitkopf & Haertel Edition.

[*Lesson XXVI, Course II.*]

65928 Venetian Serenade **Svendsen**

Of all the Norwegian composers, Svendsen traveled the most, and is possibly for that reason the least truly Norwegian in his music. This serenade is descriptive of the songs of the gondoliers of Venice. [*Lesson XXIV, Course II*].

16596 National Air **Sweden**

The Swedish National Hymn is the work of August Lindblad (1801-1878), who is best known to music-lovers as the singing teacher of Jenny Lind. Lind-

blad made many arrangements of Swedish folk-songs, and all his own compositions in the song form are flavored with Scandinavian characteristics.

The words of this song, which are by Strandberg, are:

From Swedish hearts let now resound,
A simple song of noble sound,
To our brave king and good;
For him and his with faith to fight,
The crown upon his head rests light,
And all our troth to him to plight,
O folk of famous blood!

[*Lesson XXV, Course I.*]

17085 Bleking **Swedish Dance**

This simple old folk dance reflects the quiet side of the Swedish people. It is in simple dance form and is danced with a more serious mien than the Polka or Carrousel. It takes its name from one of Sweden's most beautiful provinces. [*Lesson XXV, Course I.*]

17085 Fjällnäspolska (Mountain Polka) **Swedish**

The polka, one of the popular dances of Poland, has been copied by many other countries. It is said that this lively dance was originally sung to verses entitled "Uncle Nimra bought a white horse." The polka became a fashionable court dance during the reign of Louis Philippe, but it is as a dance of the folk that it has been most popular. It is danced in Bohemia, Poland, Hungary, Sweden and Norway. In the northern countries it is danced in couples, and seems to represent the height of joyful intoxication. [*Lesson XXV, Course I.*]

63429 Swedish Folk Songs **Swedish**

These two Swedish folk songs are sung with lute accompaniment, by Torkel Scholander, a famous singer of Scandinavian songs. The first of these is a folk song of a shepherd boy, who dreams as he watches his flock and sees the beautiful doves soaring in the blue sky above him. It is of the type of legendary folk songs. The other song is a setting of Bellman's famous Fredman's Epistle, No. 16. Karl Nikarl Bellman (1740-95), a poet, whose genius is akin to that of Marlowe, is one of the most unique figures in Swedish literature. A great favorite with Gustavus III, who gave him a large pension, Bellman's verses became as popular at court as among the folk. All his works are essentially folk-music, and are full of animal spirits and originality, although he frequently borrowed his musical themes from German and French songs. His greatest works were the Epistles, which he wrote under the nom de plume of "Fredman." These recount experiences in the Stockholm taverns and are full of exquisite simple humor. They have frequently been compared to the paintings of the folk life in the late Netherland School of painters. The "Fredman" songs are popular in Germany, as well as throughout Scandinavia. Bellman originally accompanied his songs with the lute as Scholander does in this song. [*Lesson XXV, Course I.*]

87270 When I Was Seventeen **Swedish**

This simple Swedish folk song is in the binary form with a charming refrain "la, la, la, la," between each verse. The tune is said to be a very old one; the words are by the Swedish poet H. Lilljebjörn (1797-1875). The maiden tells of

her happy, care-free life when she was but 14 and had no thought of sweethearts; but now that she is 17 she is often gay, often sorry, there is something amiss in the world, and things are not as they once were.

This is a good example of coloratura combined with the lyric soprano. [*Lesson XXV, Course I.*]

64156 Variations **Tartini**

Giuseppe Tartini (1692-1770) is one of the first great virtuosi on the violin. His compositions are chiefly for the string instruments. The violin studies of Tartini rank with those of Bach as being of great importance to the early classical school. The air and variations was one of the most popular forms of the early eighteenth century composers. The similarity in theme and treatments to the music of Bach is to be noted in this composition. Tartini founded this composition upon a Gavotte theme by Corelli. [*Lesson XXI, Course III.*]

85119 Air du Tambour Major (From "Le Caid") **Thomas**

"Le Caid," produced in 1849, is a three-act opera comique, which achieved great success and helped to make Ambroise Thomas famous. The brilliant "Drum Major's Air" gives a fine opportunity to the *basso cantante*. Note the imitative effects of the drum in the rhythmic accompaniment:

Yes, 'tis plain as day,
All ladies love a soldier.
* * * * *
Blazing all in gold,
Who so fine as a gay drum major?
* * * * *
Ne'er a man I'll wager
Half so gallant, half so bold,
Who so fine as a gay drum major?

Boosey Edition.

[*Lesson V, Course I.*]

17909 Overture ("Mignon") **Thomas**

The most popular work of the talented French composer, Ambroise Thomas, was his opera, "Mignon," which has ever remained as its composer's most successful composition.

In order to appreciate the truly creditable libretto of M. M. Barbier and Carre, one must dismiss all thought of Goethe's "Wilhelm Meister," although in a general way their libretto is founded upon that work. The story briefly told, is of the child Mignon, who is stolen in infancy by a band of gypsies, and travels with them from town to town, dancing for the crowds in the street. One day she is too tired to dance and Jarno, the gypsy chief, threatens her with his whip. Wilhelm Meister, who happens by, pities the child and buys her of the gypsies. This deed attracts the attention of the crowd to Wilhelm, among them being a band of strolling players whose leading lady, Philina, determines to win the love of the handsome, benevolent stranger. This is easily accomplished, for Philina is a most charming coquette, and Wilhelm gladly joins the company as poet, proceeding with them to the Castle Rosenberg, where they are to give a performance of "A Midsummer-Night's Dream." Wilhelm takes Mignon with him disguised as a page, but becoming distracted at his absurd infatuation for Philina, Mignon

puts on her gypsy clothes and runs away. In the courtyard she meets an old half-witted harper named Lothario, who tries to soothe her grief, and hearing of her jealous fears, he sets fire to the building where the actors are giving their performance. It happens that Mignon is alone in the building and is saved from the flames by Wilhelm, who discovers his devotion to her. It then transpired that Mignon is the rightful daughter of the Count Cipriani, who disguised as the harper Lothario, has been searching for her for many years, and all are happily reunited.

The Overture, which is in the form of the Italian potpourri, is a fantastic treatment of the most popular themes in the opera, chief among them being Mignon's beautiful song, "Knowest thou the Land," and Philina's charming polonaise, "I am Titania." The Introduction is a beautiful idyllic melody for flutes and oboes. A short passage for harp leads to the well-known song of Mignon, here given by the French horn, later to be taken up by wood-winds and strings. [*Lesson XXIV, Course IV.*]

Serenade **Anton Emil Titl**
31337 Flute and Viola

Anton Emil Titl was born in Moravia, 1809, and died in Vienna, 1882. He is chiefly associated with musical life in Vienna, where he was Kapellmeister of the Burg Theatre, from 1850 to the time of his death. Among his short compositions the most popular is this Serenade. [*Lesson IV, Course III.*]

17290 When the Nightingale Shall Sing (Chatelain de Coucy) Troubadour

Among the twelfth century Troubadours was a French knight, Chatelain de Coucy, whose tragic fate has been often a theme for poets, the Ballade of Uhland being founded on his history. He loved the wife of another, and realizing his duty, departed for the Crusades where he lost his life. To comply with his dying request, his heart was embalmed and sent to the fair lady, whose husband intercepted the gift, and it is said caused it to be served to his wife for dinner. After she had unsuspectingly eaten of this gruesome dish, her lord informed her she had eaten the heart of her lover. To this she bravely replied that as she had consumed that which she most dearly loved she would never again eat of anything inferior, so she declined all food and shortly after died. The words are:

When the nightingale shall sing
Songs of love from night to morn,
When the rose and lily spring
And the dew bespangles the thorn;
Then should I my voice expand,
Like a lover fond and true,
Could I but its tones command
And the tender strain pursue;
But his love who fears to tell
Notes of passion ne'er can swell.

Dr. Burney's History of Music.

[*Lesson IV, Course II.*]

17760 Merci Clamant (Chatelain de Coucy) **Troubadour**

Chatelain de Coucy (1157-1192) is one of the earliest of the French Troubadours. He went to Palestine in 1190 with Richard Coeur de Lion and there met his death at the hands of the Saracens. He was equally renowned as a poet, a lover and a musician. His music often reflects the tonality of the Gregorian

chant. In the "Merci Clamant" the singer tells us his love of life is lost through sorrow. "This shall be the end of my songs. All have betrayed me; all have forsaken me—my song fails me." [*Lesson IV, Course II.*]

17760 Robins M'aime (Adam de la Halle) Troubadour

Adam de la Halle, the Hunchback of Arras (1240-1288), was the most famous of the Troubadours. In 1282, while in the service of Robert II of Artois, Adam de la Halle accompanied his master and the Duc d'Alençon to Naples to aid the Duc d'Anjou in taking revenge for the "Sicilian Vespers." The Troubadour wrote many songs and short dramatic dialogues for the entertainment of the French Court in Naples. Among these is the interesting Dramatic Pastorale, "Robin et Marion," in which are to be found the germs of later Comic Opera. Eleven persons appear in this piece, which was written in dialogue and divided into scenes quite in the manner of our modern works. Adam de la Halle wrote the words as well as the music of all his compositions. So popular did one of the airs from "Robin et Marion" become, that it became a part of the church music of the day. In fact this air, "L'Homme Armé," was not entirely put out of the liturgy until the Council of Trent, in the sixteenth century, ordered it deposed.

The words of this aria, which is sung by the Shepherdess Marion, are: "Robin loves me—he has chosen me and I am his. Robin bought me a scarlet kirtle fine and beautiful, with gay belt and ribbons. Robin loves me. I am his chosen, and I am his." [*Lesson IV, Course II.*]

17760 J'ai encor un tel pate (Rondo) (Adam de la Halle) Troubadour

The pastoral comedy "Robin et Marion" is probably the oldest collection of French airs in existence, for it has been quite accurately proven that, although Adam de la Halle wrote the verses for the play, he introduced many tunes not original with him, but which were the popular songs of the day. This charming Rondo aria has so much of the gay charm of de la Halle's other known compositions that it is generally believed to have been one of his original numbers. The words are:

"I have the most beautiful little cake that ever was made which we shall eat, lip to lip, you and I. I have also a fine fat chicken which too we shall eat, lip to lip." [*Lesson IV, Course II.*]

17760 Pour mal tems, ni pour gelee (Thibaut of Navarre) Troubadour

The leader of the thirteenth century Troubadours was Thibaut, Count of Champagne, King of Navarre, who was born in 1201. History tells us much of his exciting career, for he seems to have been as great a warrior as he was poet. He fought with Louis VIII in his Poitou expedition in 1224, and in 1239 he organized and led a famous Crusade.

Most of his songs were written in praise of Queen Blanche, the mother of Louis IX ("St. Louis"). History proves that Thibaut's interest in the Queen lay largely in his political aspirations, yet an old document, speaking of the Troubadour King, says: "Often one would see the gentle and lovely face of the Queen; his heart was then filled with sweet love, but, remembering her spotless reputation and saintly life, his love was swallowed in sadness." This air,

like many of the secular songs of the day, retains much of the character of the church chant, and the opening is distinctly reminiscent of the Doxology. The words are:

"Hardships, frost or cold winter morns, cannot rid me of my thoughts of love for thee—too full of love is my heart. She, my beautiful, fair and adored one, who chose me above all others, tells me she is mine. Ah! I must die of the love I have consecrated to thee!" [*Lesson IV, Course II.*]

45053 Dances from "Casse Noisette Ballet" **Tschaikowsky**

Tschaikowsky wrote his ballet of "Casse Noisette" in 1892. It is based on the Hoffman fairy tale, of the little girl who, having indulged herself with Christmas goodies, dreams on Christmas night that she again sees the tree lighted in all its glory, while the toys and dolls are holding a fairy revel, led by "Nut Cracker, the Prince of Fairyland." The success of the ballet encouraged Tschaikowsky to arrange a suite on the most popular numbers from the ballet.

The Danse Arabe is a clever imitation of the characteristic Oriental dance, with its minor tone and the employment of the florid cadences which are so much a part of Moorish and Arabian music.

The Danse Chinoise is in direct contrast. The theme is here given by the flute, piccolo and bassoon, the exceedingly interesting instrumental combination should be noted. The Danse Mirlitons (toy-pipes) has been described as a "staccato polka." [*Lesson XIII, Course III; Lesson XIX, Course III.*]

70050 Marche Slav (Op. 31) **Tschaikowsky**

This popular selection was written in 1876, the year of the war between Turkey and Servia. It will be remembered that many demonstrations of Slavonic patriotism took place in Russia at this time, and for the great concert, arranged by Nicholas Rubinstein for the benefit of the wounded soldiers, Tschaikowsky wrote the great Marche Slav. The composition opens with a dirge-like chant, given by the bassoons, to the accompaniment of the double basses; presently a gay folk song is heard in the oboe, taken up by the other wood-winds, until the full orchestra carries it to a resounding climax. In the trio of the Marche, notice the employment of the Russian national anthem, which again is triumphantly shouted by the brasses in the coda ending. [*Lesson XIII, Course I; Lesson XXII, Course II; Lesson VI, Course III; Lesson XIII, Course III; Lesson XXX, Course III.*]

31739 Overture—1812 (Op. 49) Finale **Tschaikowsky**

This popular composition was written by Tschaikowsky, in 1880, for the great patriotic festival in the celebration of the consecration of the Cathedral of Christ, in Moscow. It was the composer's intention to depict the stirring events in Russia during Napoleon's campaign, in 1812. It will be remembered that after his victory of Borodino, the army of Napoleon marched into Moscow and took possession of the Kremlin or citadel. Thereupon the patriotic Russians set fire to their town and forced the French to retreat.

This overture opens with a Russian hymn, "God Preserve Thy People," sung by the basses; next we hear the Marseillaise Hymn, which depicts the varying fortunes of the French, and after the conflict, the great Russian national anthem, "God Save our Czar," is heard in the coda, where are also heard the famous bells

of Moscow pealing forth in honor of Russian victory. (Only an arrangement of the Finale is given in this record.)

It is said that the French soldiers, during the Napoleon Campaign, did not sing the Marseillaise, and as the Russian Anthem was not written until 1863, Tschaikowsky certainly committed an anachronism in their use here, but he has given us a wonderful picture of Russian patriotism. [*Lesson XXIII, Course II.*]

61136 Duet—Pique Dame **Tschaikowsky**

Tschaikowsky's opera, "Pique Dame," belongs to the year 1890, and is one of the last operatic works of the great Russian composer. This duet is sung by Lisa and Pauline in the second scene of the first act of the opera:

It is twilight, the brightly shining clouds
Which shone in sun's last rays do fade,
* * * * * * * *
The vale lies quiet in the darkening night.
No sound disturbs the gentle silence here.
The birdlings nestle in their downy beds,
But faint is heard the chirp of cricket near.

Copy't by G. Schirmer.

[*Lesson XVI, Course IV.*]

31800 Adagio Lamentoso ("Pathetic Symphony") **Tschaikowsky**

This wonderful finale to Tschaikowsky's last symphony is one of the most beautiful and remarkable dirges in all musical literature. The Sixth Symphony was produced in St. Petersburg, October 16, 1893, and after this performance, the composer spoke of the work as the "Pathetic" Symphony. Three weeks from the date of its first hearing, the work was again given, this time as a memorial to the dead composer, whose sudden demise has been generally believed to have been suicide. This movement is well fitted to be the "Swan Song" of the composer, for as one critic has said, "It sings of the entombment of a nation." It is certainly the most hopelessly sad page of music ever written, and one cannot but feel that it not only reflects the morbid unhappiness of the composer himself, but also speaks of the overwhelming grief of the Russian people. [*Lesson XXIII, Course II.*]

35170 O sommo Carlo (Oh, Noble Carlos) ("Ernani") **Verdi**

"Ernani," an adaptation of Victor Hugo's great drama, "Hernani," is one of the earlier operas of the great Italian genius, Giuseppe Verdi.

This great aria occurs at the end of Act III. King Carlos, knowing that his life is in danger, has hidden himself in the tomb of his ancestor, Charlemagne, in the crypt of the Cathedral of Aix la Chapelle. He overhears the plotting of his enemies, who have conspired to take his life, but at this dramatic moment the booming of the cannon announces that Carlos has been proclaimed Emperor. He comes forth, surprises the conspirators and condemns them to death. The life of Ernani is spared by the pleading of Elvira, and the Emperor unites them in marriage. [*Lesson XVIII, Course IV.*]

35170 Ferma, Crudele (Stay Thee, My Lord) ("Ernani") **Verdi**

This dramatic duet occurs in the last scene of Verdi's opera, "Ernani." The love dream of Elvira and Ernani is interrupted by the blast of a silver horn,

and Ernani recognizes this as the signal made in his compact with Silva, that he shall give his life at Silva's demand. In vain Elvira pleads with Silva that he shall spare her husband's life, but Ernani, after a touching farewell to his wife, fulfils his vow by a thrust from his dagger, and Elvira falls lifeless on his dead body. [*Lesson XVIII, Course IV.*]

92041 Monologo ("Rigoletto") Verdi

In many parts of "Rigoletto" Verdi discloses the great genius which is not fully revealed until "Aïda." The monologue for Rigoletto in the second scene of the first act is such an instance. Here the true character of the poor jester Rigoletto is depicted for us in his remarkable aria. [*Lesson XVIII, Course IV.*]

87017 La donna è mobile (Woman is Fickle) ("Rigoletto") Verdi

Possibly the best known air from Verdi's early opera, "Rigoletto," is "La donna è Mobile," which is sung by the Duke at the opening of Act III. The scene shows us the house of Sparafucile, in a lonely spot near the river. Hither Rigoletto comes with his daughter Gilda, who is disguised as a boy. It is her father's wish that she may see the false Duke as he really is, flirting with Maddalena. It is not long before the Duke, in the dress of a common soldier, comes and asks for wine. He then begins this famous song. [*Lesson XVIII, Course IV.*]

17563 Anvil Chorus ("Il Trovatore") Verdi

One of the ever popular numbers in Verdi's "Il Trovatore" is the "Anvil Chorus" which is sung at the opening of the second act. The scene shows the gypsy camp in the Biscay Mountains. It is early dawn, and the men begin their work, singing as they strike their hammers upon their anvils. [*Lesson VII, Course I.*]

16371 Miserere ("Il Trovatore") Verdi

This arrangement of the famous duet from Verdi's opera "Il Trovatore," is for cornet and trombone and gives an excellent opportunity to contrast the tone quality of these instruments. [*Lesson XVII, Course III.*]

89060\ 16811/ Duet—Home to Our Mountains ("Il Trovatore") Verdi

"Il Trovatore," although the setting of a libretto which is absurdly impossible, has remained a popular opera on account of the beautiful Italian melody, with which Verdi has clothed it. This famous duet is sung by the gypsy, Azucena, and her foster son, Manrico, in the prison where they are under sentence of death. As the curtain rises on the last act, Manrico is trying to comfort the gypsy with the assurance that they will soon be free and can return to their mountain home together. [*Lesson VIII, Course I; Lesson XVIII, Course IV.*]

88018 Aria—Ah! Fors' è Lui ("La Traviata") Verdi

This popular aria for coloratura soprano occurs in the first act of "La Traviata." The scene shows the supper at Violetta's home; after the vivacious opening chorus sung by the guests, and an impassioned love duet between Violetta and Alfred, Violetta sings this grand scena, which has become the favorite show-aria for the coloratura soprano. [*Lesson XVIII, Course IV.*]

74405 Confutatis (From the Accursed) Requiem Mass **Verdi**

The most enduring monument to the memory of the great Italian poet Allessandro Manzoni, is the Requiem Mass which his friend Giuseppe Verdi wrote and dedicated to his memory. Verdi's work ranks with the German Requiem Mass of Johannes Brahms as the greatest work in this form since Cherubini. The Confutatis is the closing air of the Dies Irae, which pictures the Day of Judgment. The words are:

Confutatis maledictis,
Flammis acribus abdictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum qua si cinis,
Gere curam mei finis.

From th' accursed and rejected,
Doom'd to fiery flames convicted,
Call me forth with thine elected.
Lo! I pray, a suppliant sighing,
Dark remorse my heart updrying,
Heed me at the hour of dying.

The text is taken from the Schirmer Edition.

[*Lesson XXIX, Course IV.*]

88514 Ingemisco—Requiem Mass **Verdi**

The Requiem Mass which Verdi composed at the time of the death of his friend, the poet Manzoni, has an interesting history. After Rossini's death in 1861, Verdi proposed that all the Italian composers should unite in writing a Requiem Mass in honor of their great colleague. The parts were apportioned and Verdi composed the Finale "Libera me." When the works were examined it was found that there was such variety of style in the various parts that the plan was abandoned. Verdi's number had deeply impressed the musical critic "Meizzucato," who had examined the score, and he urged Verdi to compose an entire Mass. Soon after came the tragic death of Manzoni and Verdi wrote this Requiem in his honor. The Ingemisco is the sixth number of the Mass and is one of the most remarkable tenor solos ever written. It is the penitential section of the Mass and opens with a cry of lamentation, which later changes to the brighter melody, which brings hope and consolation. [*Lesson XXIX, Course IV.*]

88127 Celeste Aïda ("Aïda") **Verdi**

The most famous aria for tenor, from any modern opera, is the popular Romanza, from the first act of Verdi's "Aïda." The scene shows the Hall in the palace of the King of Egypt. The young warrior Rhadames has returned from the wars victorious, and after a short dialogue with Ramphis, the high priest, he discloses his love for the captive princess Aïda, in this aria. [*Lesson V, Course I; Lesson XIX, Course IV.*]

35265 Triumphal March ("Aïda") **Verdi**

No modern operatic work gives a greater chance for the display of stage splendor than does Verdi's great opera, "Aïda." This march occurs at the opening of the second scene in the second act. Rhadames has returned from the war, with the victorious Egyptian army, and the entire Court has assembled to do him homage. Notice the interesting use of the trumpets and trombones in the instrumentation. [*Lesson XIX, Course IV.*]

89028 Duet—The Fatal Stone ("Aïda") **Verdi**

This beautiful duet makes a fitting dramatic climax to the opera of "Aïda," while also serving as an excellent example of the use of a concerted finale. The stage is arranged in two parts, so that we see, above, the temple of Phtah, crowded with the priests chanting, as the stone is laid; below, Aïda and Rhadames in their rocky tomb as they sing this wonderful duet, united in their last hours on earth. [*Lesson XX, Course II; Lesson XIX, Course IV.*]

88328 Iago's Credo ("Otello") **Verdi**

In the writing of both "Otello" and "Falstaff" Verdi was aided by the dramatic genius of Arrigo Boito, himself an opera composer of no mean attainment. In arranging Shakespeare's "Otello" Boito introduced several scenes which were entirely original. Of these, the best is Iago's Credo, which opens the second act. It is a wonderful description of the malign Iago, who in his monologue tells all his thoughts and feelings. [*Lesson XX, Course II; Lesson XIX, Course IV.*]

89075 Si pel ciel (We Swear by Heaven and Earth) ("Otello") **Verdi**

"Otello," a dramatization by Boito of Shakespeare's drama, with music by Verdi, was first produced February 5, 1887, at La Scala, Milan. Verdi has here shown how greatly the modern music drama has influenced him, although the work still retains the contour of the Italian opera. This great duet occurs as the finale of the second act, which takes place in a room in Otello's castle. Iago is determined to ruin Cassio, and by means of a handkerchief, which his wife has stolen from Desdemona, he convinces Otello that Desdemona and Cassio have been false to him. Otello is enraged and vows death to the traitors. Iago offers to help him, and together they then swear "by heaven and earth" this oath of vengeance and death. [*Lesson VII, Course I; Lesson XIX, Course IV.*]

88148 Willow Song ("Otello") **Verdi**

This beautiful song occurs in the last act of Verdi's "Otello," when Desdemona says that her mother had a maid called Barbara, whose lover had become insane, and that the poor creature used to sing a sad song called "Willow," which so haunted her (Desdemona) that she must sing it. (Notice the remarkable horn and bassoon accompaniment.)

The poor soul sat sighing by a sycamore tree,
Sing all a green willow;
Her hand on her bosom, her head on her knee,
Sing willow, willow, willow.

The fresh streams ran by her, and murmur'd her moans;
Sing willow, etc.
Her salt tears fell from her, and soften'd the stones;

[*Lesson XIX, Course IV.*]

64028 Polonaise **Vieuxtemps**

Henri Vieuxtemps (1820-1881) was one of the greatest of the French violin virtuosi of the last century. Berlioz said of him: "If Vieuxtemps were not so great a virtuoso he would be acclaimed as a great composer. I must remark above all, upon the beauty and orderly skill of his compositions. They are the works

of a master whose melodic skill always is noble and dignified.'' This Polonaise is an admirable example of Vieuxtemps' genius in writing for his chosen instrument. All the most difficult technique of the violin virtuoso is called upon to play this brilliant number, which is in the form of the Polish dance, so popular with French audiences at this period. [*Lesson XXI, Course III.*]

35182 Concertino for Clarinet **von Weber**

Few great composers have left us any individual solos for the wind instruments. This Concertino for clarinet by von Weber is one of the best known solo works for that instrument. Weber shows in his use of the orchestra in all his works a marked predilection for the clarinet, and beautiful phrases for this instrument are found in all Weber's compositions. All the registers of the clarinet are well illustrated in this beautiful concertino. [*Lesson XII, Course III.*]

62636 Overture (''Der Freischütz'') **von Weber**

With his opera, ''Der Freischütz,'' von Weber laid the foundation for the German Romantic Opera School. The legend, which is the basis of this story of ''The Free-Shooter,'' is a very popular one in Germany, being practically the same as that of ''Faust'' and ''The Flying Dutchman''—the redeeming power of woman's love. Although von Weber has followed the general outline of the ''sonata'' form in this overture, he has also incorporated much of the melodic material of the opera.

The opening theme of the introduction is given by the French horns, and is the same melody which has become a popular church hymn; the main part of the overture is a Vivace movement, with the orthodox contrasting subjects, and their usual working out and recapitulation. The coda is based on the second subject. [*Lesson XVI, Course III; Lesson XXVIII, Course III; Lesson VIII, Course IV.*]

45078 Through the Forest (''Der Freischütz'') **von Weber**

''Der Freischütz'' tells us of the old German legend of the forester, who sells his life to the power of evil for the magic bullets which always hit their mark. The young hunter Max, wishing to win the hand of Agatha, and also to succeed her father as chief forester, is very anxious to win the shooting contest. Therefore he consults the Evil One, Zamiel, obtains the magic bullets, and is saved from the curse in the end by the self-sacrificing love of Agatha.

This aria is sung by Max at the beginning of the opera. He is filled with forebodings about the contest on the morrow. [*Lesson VIII, Course IV.*]

45078 Jetzt ist wohl ihr Fenster offen (''Der Freischütz'') **von Weber**

This beautiful air from von Weber's ''Der Freischütz'' occurs in the first act of the opera. Max remembers Agatha and desires to resist the evil influence of Caspar and his master, Zamiel. He sings that most beautiful air, ''Durch die Wälder''; but suddenly the apparition of Zamiel appears and interrupts his mood. The evil genius of Zamiel is dispelled by renewed thoughts of Agatha as Max sings this beautiful air, ''Jetzt ist wohl ihr Fenster offen,'' which is one of the most dramatic moments in the opera. The influence of Zamiel is felt throughout,

however, as students will notice in the harmonic change which is similar to that heard in the overture. In despair Max cries, "Lives there no God?" and the evil genius disappears. [*Lesson VIII, Course IV.*]

62636 Prayer of Agatha ("Der Freischütz") **von Weber**

This great aria for soprano occurs at the beginning of the second act of Weber's "Der Freischütz." The scene shows the interior of the forester's home, and there Annie and Agnes are together. Annie, the faithful maid, tries to console her mistress, and tells her that her lover will surely come soon. To this Agnes replies:

AGNES:

Softly sighing, day is dying,
Soar my prayer heav'nward flying!
Starry splendor shining yonder,
Pour on us thy radiance tender!
How the golden stars are burning
Thro' yon vault of ether blue,
But lo, gath'ring o'er the mountains
Is a cloud, foreboding storm.

Earth has lull'd her care to rest;
Why delays my loitering love?
Fondly beats my anxious breast:
Where, my Rudolph, dost thou rove?
Scarce the breeze among the boughs
Wakes a murmur thro' the silence,
Save the nightingale lamenting
Not a sound disturbs the night!

[*Lesson VIII, Course IV.*]

35166 Overture ("Oberon") **von Weber**

After the great success of "Der Freischütz," with the production of which Weber had rightfully earned the title of "Founder of the German Romantic Opera," the composer was induced to write an opera for Covent Garden Theatre, London, and "Oberon: or the Elf King's Oath," was the result. Here we find the elements of Romanticism most fully worked out, and with this opera Weber became the true creator of the fairies of Mendelssohn and the Rhine daughters of Wagner. The libretto of this opera is taken from the poem of Weiland, then very popular in Germany, which was founded on the old romance of Sir Huon of Bordeaux. It is upon this same romance that the "Midsummer-Night's Dream" is built.

"Oberon" was first produced April 12, 1826, under the direction of its composer, who was under contract to conduct the first twelve performances. Weber's health was in an alarming condition when he left Germany, and he had a strange presentiment that he had said a final farewell to his wife and family. He was found by his host, Sir George Smart, dead in his bed, on the morning of June 5th, a few days before the date set for his departure for Germany.

While listening to this sparkling Overture, one could scarcely imagine that it had been written by a man who was suffering from a fatal malady. The scene of the opera opens in Fairyland, where a bevy of fairies are watching the slumber of Oberon. The Fairy King has quarreled with Titania, and has vowed never to be

reconciled to her until he shall find two lovers constant to each other through trial and temptation. These two lovers Puck finds in Sir Huon of Bordeaux and Rezia. Through many vicissitudes he leads them, but by the aid of a magic horn and their constancy their troubles are finally over, and they bring happiness once more to Oberon and his queen.

At the beginning of the Overture we hear the magic horn call, followed by its echo; by its potent spell all the magic enchantments of Fairyland are conjured up. Then with a sudden crash, the first subject of the Allegro con fuoco commences with a rapid figure for the violins. The second subject, which is first given by the clarinet, to be later taken by the strings, is the melody of Sir Huon's love song. This is in turn followed by a third subject taken from Rezia's grand scena, "Ocean, Thou Mighty Monster," a short Free Fantasia based largely on the second subject is followed by the Recapitulation of the first and third subjects and a short but brilliant Coda brings the work to a conclusion. [*Lesson VIII, Course IV.*]

35387 Overture ("Rienzi") Wagner

The Overture is in the conventional Operatic Overture form, being developed from the themes of the opera in such a fashion as to serve as an epitome of the entire work. Opening with a sustained Introduction which makes use of the famous "prayer theme" as typical of the religious character of Rienzi, we hear in contrast the "trumpet theme" as typical of "Rienzi the hero." These two ideas take the place of the regulation first and second subjects in the Overture proper (Allegro Energico) and in the "working out" reaching a triumphant ending with the Recapitulation and a stirring use of the "trumpet theme" in the Coda ending. [*Lesson XII, Course IV.*]

31787 Overture ("The Flying Dutchman") Wagner

Although Wagner does not use his idea of the prelude until his opera "Lohengrin" was produced in 1850, we find that in both the overtures to "The Flying Dutchman" and "Tannhäuser" he has given us a complete miniature idea of his drama, in tone.

The overture to "The Flying Dutchman" begins with a strong passage for full orchestra which is descriptive of the storm at sea. We hear the sinister motive of the curse which rests on the Dutchman, then in its fury the storm again is depicted, the curse motive and the sailors' chorus being woven into its polyphonic web. Then, as a voice of consolation, comes the theme in the woodwinds which tells of the redeeming power of love, for the Dutchman may be freed from his curse if he can find "a woman who will be faithful unto death." The storm once more increases in fury, but the theme of redemption becomes stronger and stronger until it finally triumphs. [*Lesson XII, Course IV.*]

35494 Spinning Chorus ("The Flying Dutchman") Wagner

This Chorus, which was the first part of "The Flying Dutchman" to be written by the composer, occurs in the second act of the opera. The scene opens in Daland's home. His daughter Senta and her friends are spinning under the direction of Dame Mary. Senta, however, often sits lost in dreamy contemplation of the portrait of the Dutchman which hangs upon the wall. The merry whirring

of the wheels provides a most unique and pleasing rhythmic background. The sinister motive, which later typifies the tragedy of the Dutchman, seems to indicate that Senta already has felt the force of his fate and longs to be his redeemer. [*Lesson VI, Course I; Lesson XIX, Course II.*]

88116 Senta's Ballad ("The Flying Dutchman") **Wagner**

This great aria follows the Spinning Chorus, which occurs in the second act of "The Flying Dutchman." The maidens stop their work and ask Senta to tell them the legend of the Dutchman, and she responds with this aria. The contrasting themes should be noticed: one typical of the tragic fate of the mariner, the other the gentler theme descriptive of Senta's redeeming love. [*Lesson I, Course IV; Lesson XII, Course IV.*]

68205 Overture ("Tannhäuser") **Wagner**

As the best description of the most popular of Wagner's compositions, the Overture to "Tannhäuser," we quote the composer's own words:

"At the commencement the orchestra represents the song of pilgrims, which as it approaches grows louder and louder and at length recedes. It is twilight. As night comes on magical phenomena present themselves. A roseate-hued and fragrant mist arises, wafting voluptuous shouts of joy to our ears. We are made aware of the dizzy motion of a horribly wanton dance. These are the seductive, magic spells of the Venusberg, which at the hour of night reveal themselves to those whose breasts are inflamed with unholy desires. Attracted by these enticing phenomena, a tall and stately figure appears: it is Tannhäuser, the Minnesinger. Proudly, exulting, he trolls forth his jubilant love song as if to challenge the wanton, magic crew to turn their attention to himself. Wild shouts respond to his call, the roseate clouds surround him more closely; its enrapturing fragrance overwhelms him and intoxicates his brain. Endowed now with supernatural power of vision, he perceives in the dim, seductive light spread out before him an unspeakably lovely female figure: he hears a voice, which with its tremulous sweetness sounds like the call of sirens promising to the brave the fulfillment of his wildest wishes. It is Venus herself whom he sees before him. He is drawn into the presence of the goddess and with the highest rapture raises a song in her praise. As if in response to his magical call, the wonder of the Venusberg is revealed to him in its fullest brightness, boisterous shouts of wild delight re-echo on every side. Bacchantes rush hither and thither in their drunken revels, and dragging Tannhäuser into their giddy dance deliver him over to the goddess, who carries him off, drunken with joy, to the unapproachable depths of her invisible kingdom. The wild throng then disperses and the commotion ceases. A voluptuous, plaintive, whirring sound now stirs the air and a horrible murmur pervades the spot where the enrapturing, profane, magic spell has shown itself and which now again is overshadowed by darkness. Day at length begins to dawn and the song of the pilgrims is heard in the distance. As their song draws nearer and day succeeds to light, that whirring and murmuring in the air, which but just now sounded like the horrible wail of the damned, gives way to more joyful strains; till at last when the sun has risen in all its splendor, and the pilgrims' song with mighty inspiration proclaims to the world and to all that lives salvation won, its surging

sound swells into a rapturous torrent of sublime ecstacy. This divine song represents to us Tannhäuser's release from the curse of the unholiness of the Venusberg. Thus all the pulse of life palpitates and leaps for joy in this song of deliverance, and the two divided elements, spirit and mind, God and Nature, embrace each other in the holy uniting kiss of love." [*Lesson XIX, Course II; Lesson IV, Course III; Lesson XII, Course III.*]

68352 Shepherd's Song (2) Pilgrims' Chorus ("Tannhäuser") Wagner

This beautiful episode is the second scene of the first act of Wagner's "Tannhäuser." The minstrel knight has in the first scene in the Venusberg begged the Goddess of Love to permit him to leave her abode. Venus, enraged, disappears from his view and he finds himself once more in the world. The scene is a valley near the Wartberg. A shepherd boy playing on his pipe (English horn) sings a song of spring. The pilgrims' song is heard in the distance. It gradually draws nearer and then recedes as the pilgrims pass on to Rome. Then the hunting horn of the Landgrave is heard, as he and his followers, the Minnesinger Knights, appear on the scene, and hail Tannhäuser, the knight who has so long been absent from their gatherings.

Students have here an opportunity of contrasting the quality of the English horn with the French horn; they also should note the male chorus effect, and the soprano voice of the shepherd. [*Lesson XI, Course III; Lesson XIV, Course III; Lesson XVI, Course III; Lesson XII, Course IV.*]

88057 Dich, theure Halle (Hail, Hall of Song) ("Tannhäuser") Wagner

The Hall of Song in the Wartburg Castle was the annual meeting place of the Minnesingers of Germany, who gathered here each year to take part in the annual contest of song.

This great aria, sung by Elizabeth, the niece of the Landgrave Hermann, occurs at the opening of Act II of Wagner's "Tannhäuser." Elizabeth has come to the hall in advance of the others, hoping to meet Tannhäuser before the beginning of the contest. [*Lesson XII, Course IV.*]

17563 Pilgrims' Chorus ("Tannhäuser") Wagner

This great Pilgrims' Chorus from "Tannhäuser" occurs in the last act of Wagner's opera. The pilgrims have completed their penitential journey to Rome, and once more see their native land, which they greet with joy. [*Lesson VII, Course I.*]

17133 Pilgrims' Chorus ("Tannhaüser") Wagner

This arrangement of Wagner's ever popular "Pilgrims' Chorus," from "Tannhäuser," gives an unusual example of the deep sonority of the basses, which here admirably reflects the religious character of this remarkable composition. [*Lesson XIV, Course III.*]

88154 Wolfram's Aria ("Tannhäuser") Wagner

This ever popular aria for baritone in its rightful place in opera is taken from the third act of Wagner's "Tannhäuser." The faithful Wolfram has watched with Elizabeth the return of the pilgrims in the sunset. After her appeal to the Virgin, she turns and climbs the rocky path up to the Wartburg Castle.

Wolfram watches her retreating form, and then, taking his minstrel harp, he sings this air. [*Lesson XII, Course IV.*]

31779 Prelude (Vorspiel) ("Lohengrin") **Wagner**

It was with "Lohengrin" that Wagner first used the overture to prepare the audience for the action of the scene, which was to follow, so he deliberately departed here from the use of the orthodox form of overture, and in this Vorspiel tells us of the descent of the Holy Grail, as it was brought by the angels and delivered into the hands of the holy Titurel, who built for its shrine, the Castle of Montsalvat. One writer has said that this Vorspiel is "a mighty web of sound woven on the single theme of the Holy Grail." We hear the motive at first softly in the highest register of the divided violins; it is taken up by the deeper strings, and, gradually increasing in volume until it is finally loudly intoned by the trombones; then as silently the theme dies away with a long diminuendo to the high tones of the strings again.

"To the enraptured look of the highest, celestial longing for love, the clearest blue atmosphere of Heaven at first seems to condense itself into a wonderful, scarcely perceptible, but magically pleasing vision; with gradually increasing precision the wonder-working angelic host is delineated in infinitely delicate lines as, conveying the holy vessel (the Grail) in its midst, it insensibly descends from the blazing heights of Heaven. As the vision grows more and more distinct, as it hovers over the surface of the earth, a narcotic, fragrant odor issues from its midst; entrancing vapors well up from it like golden clouds, and overpower the sense of the astonished gazer, who from the lowest depths of his palpitating heart feels himself wonderfully urged to holy emotions. Imparting comfort the nearer it approaches, the divine vision reveals itself to our entranced senses, and when at last the holy vessel shows itself in the marvel of undraped reality, and clearly revealed to him to whom it is vouchsafed to behold it, as the Holy Grail, which from out of its divine contents spreads broadcast the sunbeams of highest love, like the lights of a heavenly fire that stirs all hearts with the heat of the flame of its everlasting glow, the beholder's brain reels—he falls down in a state of adoring annihilation. With chaste rejoicing, and smilingly looking down, the angelic host mounts again to Heaven's heights; the source of love, which had dried up upon the earth, has been brought by them to the world again—the Grail they have left in the custody of pure minded men, in whose hands its contents overflow as a source of blessing and the angelic host vanishes in the glorious light of Heaven's blue sky, as, before, it thence came down."

[*Lesson II, Course III; Lesson XVII, Course III; Lesson XXIX, Course III; Lesson XIII, Course IV.*]

88038 Elsa's Dream ("Lohengrin") **Wagner**

This beautiful aria for soprano occurs in the first act of "Lohengrin." King Henry has called before him the Court of Brabant, and Elsa is told that she must answer the charges of murdering her brother, brought against her by Frederick von Telramund. She answers in this song. [*Lesson XIX, Course II; Lesson XIII, Course IV.*]

61203 Swan Song ("Lohengrin") **Wagner**

This beautiful tenor aria occurs in the first act of "Lohengrin." The knight arrives in his swan boat and is hailed with wonder and joy by the people. As the knight steps from the skiff, all are silent, awaiting some further miracle. Lohengrin bends toward the swan, who draws his boat, and sings:

LOHENGRIN:

I give thee thanks, my faithful swan!
Turn thee again and breast the tide,
Return unto that land of dawn
Where joyous we did long abide,
Well thy appointed task is done!
Farewell, farewell! my trusty swan!

(*To the King.*)

Hail, gracious sov'reign!
Victory and honor by thy valor's meed!
Thy glorious name shall from the land
That chose thee ruler, ne'er depart.

LOHENGRIN:

Ye knights, nobles and freemen of this land,
Guiltless and true is Elsa of Brabant!
Thy tale was falsehood, Count Telramund,
By Heav'n's assistance all thou shalt recant!

[*Lesson XIX, Course II.*]

64013 King's Prayer ("Lohengrin") **Wagner**

This great aria for basso occurs in the first act of Wagner's "Lohengrin." The scene shows King Henry's judgment court, on the banks of the River Scheldt, above Antwerp. The Swan Knight appears in defense of the accused Elsa. Before the duel takes place the king arises and calls upon heaven to be the true judge between the combatants. [*Lesson XIV, Course III; Lesson XIII, Course IV.*]

62693 Prelude—Act III ("Lohengrin") **Wagner**

With "Lohengrin," produced in 1850, Wagner established the precedent that each act should be introduced by a musical number, which would prepare the audience for the action to follow on the stage. The third act of "Lohengrin" takes place in the bridal chamber of Elsa and Lohengrin, therefore it is fitting that the orchestral introduction is the wedding march, which is so universally popular and famous. [*Lesson XIII, Course IV.*]

35494 Bridal Chorus ("Lohengrin") **Wagner**

This well-known chorus from "Lohengrin," usually heard at wedding ceremonies, is sung by the bridal procession of Lohengrin and Elsa, as they lead the Swan Knight and his bride to the nuptial chamber at the beginning of the third act of "Lohengrin." [*Lesson VIII, Course I; Lesson XIX, Course II; Lesson XIII, Course IV.*]

76026 Lohengrin's Narrative ("Lohengrin") **Wagner**

It is this narrative, sung in the finale of Wagner's "Lohengrin," that the Swan Knight discloses his true name and dwelling place. Then the swan boat

appears, and releasing Elsa's brother from the fatal spell of Ortrud, which had changed him into a swan, Lohengrin delivers the boy to Elsa's arms. She falls senseless on the shore, from which the boat, now guided by a dove, draws Lohengrin away to his distant home on Montsalvat. [*Lesson XIII, Course IV.*]

88092 Weiche, Wotan, Weiche (Waver, Wotan) ("Rhinegold") Wagner

Erda's great warning to Wotan occurs just before the end of Wagner's "Rhinegold." Wotan and Loge have stolen the Rhine gold from the dwarfs of Nibelheim, and Wotan has paid it to the giants for a ransom for Freia. The giants demand of him the ring on his finger, but, knowing that this ring, forged from the Rhine gold, gives to its wearer the power of the world, Wotan is loathe to give it up. Suddenly, from a cleft in the rock, appears the Goddess Erda. She is the Goddess of Wisdom, and as all power and wisdom come from the depths of the Rhine, it is noticed that Wagner surrounds her with the motive he has used to describe the mighty river. She warns Wotan of the curse which rests on the gold and tells him to give them the ring. [*Lesson XIV, Course IV.*]

88276 Siegmund's Love Song ("Die Walküre") Wagner

This beautiful love song occurs at the end of the first act of Wagner's opera "Die Walküre," which is the second part of "The Ring of the Nibelungen." The scene shows us the woodland hut of Hunding, which is built around an ash tree, which rises through the center of the roof. A mighty sword has been driven into the tree with the hilt protruding. To the hut has come the defenceless Siegmund, and in his conversation with Sieglinde, the unfortunate captive of the robber Hunding, it is disclosed that whoever is able to draw forth the sword may claim Sieglinde as his bride. Siegmund sings this impassioned love song of spring, then draws forth the sword from the tree, and he and Sieglinde go out into the forest together. [*Lesson V, Course III; Lesson XIV, Course IV.*]

87002 Ho-yo-to-ho ("Die Walküre") Wagner

The magnificent battle-cry of the Valkyrie maidens is heard several times during the action of Wagner's "Die Walküre." It is first given in its entirety by Brünnhilde during the first scene of the second act of this work. Wotan has commanded his favorite daughter, Brünnhilde, to ride to the conflict between Hunding and Siegmund, and to protect the Volsung in the struggle. As she leaves her father and climbs upward over the rocks, we hear the battle-cry of the Valkyries. [*Lesson IV, Course I; Lesson XIV, Course IV.*]

62693\ 35369/ Ride of the Valkyries ("Die Walküre") Wagner

This famous excerpt from Wagner's "Ring of the Nibelungen" is the introduction to the third act of Wagner's "Die Walküre." This great tone picture of the ride of the war-like Valkyrie maidens, through the air, serves to prepare the audience for the scene on the Valkyrie rock, where the sisters on their winged steeds await the arrival of Brünnhilde, with Sieglinde, on her saddle bow. This is one of the greatest examples of the pure tone of the violins in all orchestral literature. [*Lesson XIX, Course II; Lesson XXIX, Course III; Lesson XIV, Course IV.*]

64278 / 74305 Wotan's Farewell ("Die Walküre") **Wagner**

Wagner once said that the saddest music he ever wrote was the last scene of "Die Walküre," where Wotan says farewell to his beloved daughter, Brünnhilde. As a punishment for disobeying him, and for guarding Siegmund in the conflict, Wotan decrees that Brünnhilde shall become mortal. He will put her into a deep sleep, and whoever shall awaken her shall claim her for his mortal bride. No more may she enter Walhalla. Brünnhilde then begs him to grant her request that only a fearless hero shall find her. [*Lesson XIV, Course IV.*]

17174 Siegfried's Horn Call **Wagner**

There never was a more beautiful theme written for the French horn than the joyous horn call of that happy, fearless child of the woods, the boy Siegfried, whose history is narrated by Wagner in "The Ring of the Niebelungen." It is first heard in the opening of "Siegfried" and is used constantly throughout the opera associated with the hero. It is also heard in the same connection in "Die Götterdammerung." [*Lesson XVI, Course III.*]

35369 Siegfried's Death March ("Die Götterdämmerung") **Wagner**

This wonderful death march occurs as the musical interlude between the two scenes in the last act of Wagner's finale to "The Ring of the Niebelungen." After the treacherous murder of Siegfried, by Hagen, the men at the command of King Gunther carry on their shields the body of the hero back to the Hall of the Gibichungs. The sun has set and twilight darkens to night, a dense fog covers over the Rhine, and by means of this music, we are carried by Wagner on, on, to the castle by the Rhine, where Gutrune and Brünnhilde are awaiting the return of the hunters. In this music Wagner has epitomized the life of his hero in tones of grandeur and mighty strength. We hear those motives which have been associated with Siegfried's life, but all are here woven into a polyphonic web of tone, which makes this "the greatest funeral oration in all musical literature."

One by one, yet tragically interrupted by the motive of "Death," we hear the motives which tell us of the struggle of the Volsung hero against the fate which ultimately and surely is to crush the strength of the Gods. The "Heroism" and "Love of the Volsungs" play an important part in the opening of this tragic poem of death. The gleaming "Sword," followed by "Siegfried, the Guardian of the Sword" are the two motives next heard, leading to the "Horn Call," now so subtly metamorphosed that it assumes the greatest heroic importance. Woven with this motive is the "Love Motive," the whole resolving into the motive of "the Ring" as the movement ends with the "Death" chords with which it began. [*Lesson XIX, Course II; Lesson XVIII, Course III; Lesson XIV, Course IV.*]

68207 Vorspiel ("Die Meistersinger") **Wagner**

Wagner, like Shakespeare, was equally at home in tragedy and comedy, and in "Die Meistersinger" we have a good illustration of his powers as a writer of comic opera. The plan for writing an opera of this kind was conceived by Wagner about the same time as that of "Lohengrin," but he worked upon it for

more than twenty years before it was finally completed. It is very clear that "Die Meistersinger" was written as a satire upon Wagner's critics, who charged him of being incapable of writing melody. The Prelude contains the whole of this symbolism in a nutshell. Not only does it delineate the characteristic traits of the personages concerned in the comedy, but it also exhibits Wagner's method of musical composition.

We can fancy ourselves on the street in quaint old Nuremberg on the day of the Prize Contest. Amid the festive throng moving to and fro, are Nuremberg's honest and loyal burghers, the Mastersingers, pompously marching with their banner of King David at their head. We also see their apprentices, pert and jolly, as they jeer at the defeat of Beckmesser, and cheer, as they hail their beloved Hans Sachs. We can almost hear the faint sighs and whispers of love exchanged by Eva and Walter.

The Vorspiel opens with the pompous March theme, which is soon followed by the contrasting second subject, a more tranquil motive (Awakening Love) which leads to another March theme known as the "Banner" or "King David" Motive; the later theme is developed at considerable length, after which the opening March theme is again heard. A more melodious episode now follows, which is developed from themes which will be recognized as phrases from the well-known "Prize Song." This is followed by a very clever parody of the ostentatious Meistersinger motive staccato, which in the opera signifies the apprentices' derision of Beckmesser. In the conclusion, the three principal motives are all developed together, the "Mastersinger's" in the bass, the "Banner" motive in the middle voice, and the "Love" motive in the upper voice. Wagner's brilliant musicianship is most forcibly illustrated in this gorgeous climax. [*Lesson XXIX, Course III.*]

70080 Walter's Prize Song ("**Die Meistersinger**") **Wagner**

The great prize song of "Die Meistersinger" was written by Wagner while in Paris, an exile from his native land. It is the most popular aria from Wagner's one comic opera, which tells us of the customs and manners of the Meistersingers of Nurnberg in the sixteenth century. In the last act of the opera takes place the song contest, which occurs on the banks of the river Pegnitz, outside of the town of Nurnberg. By the singing of this song, the young Walter von Stolzing wins the contest and the hand of Eva, the maiden he loves. [*Lesson XIX, Course II; Lesson XV, Course IV.*]

68210 Prelude ("**Tristan and Isolde**") **Wagner**

The greatest love story ever penned is that which Wagner took from the old Minnesinger legend of Gottfried von Strassburg, and gave to the world in 1865 as "Tristan and Isolde." The prelude to this work is cast in much the same mould as "Lohengrin"; beginning softly, it is developed through a long crescendo to a fortissimo climax, and then as slowly dies away again. The whole work is woven on the themes of "Tristan" and "Isolde," in which are combined the motives of the "Glance," the "Magic Casket," the "Love Potion" and the "Deliverance by Death."

Wagner's own description of the Prelude is our best analysis of this great work.

"A primitive, old love-poem which, far from having become extinct, is constantly fashioning itself anew, and has been adopted by every European language of the Middle Ages, tells us of TRISTAN and ISOLDE. Tristan, the faithful vassal, woos for his king her for whom he dares not avow his own love, Isolde. Isolde, powerless to do otherwise than obey the wooer, follows him as bride to his lord. Jealous of this infringement of her rights, the Goddess of Love takes her revenge. As the result of a happy mistake, she allows the couple to taste of the love-potion, which in accordance with the custom of the times, and by way of precaution, the mother had prepared for the husband who should marry her daughter from political motives, and which, by the burning desire which suddenly inflames them after tasting it, opens their eyes to the truth, and leads to the avowal that for the future they belong only to each other. Henceforth there is no end to the longings, the demands, the joys and woes of love. The world, power, fame, splendor, honor, knighthood, fidelity, friendship, all are dissipated like an empty dream. One thing only remains: longing—longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance. . . . Powerless, the heart sinks back to languish in longing, in longing without attaining; for each attainment only begets new longing, until in the last stage of weariness the foreboding of the highest joy of dying, of no longer existing, of the last escape into that wonderful kingdom from which we are furthest off when we are most strenuously striving to enter therein. Shall we call it Death? Or is it the hidden wonder-world, from out of which an ivy and vine, entwined with each other, grew up upon Tristan's and Isolde's grave, as the legend tells us."

[*Lesson XXIX, Course III; Lesson XV, Course IV.*]

68210
88058 **Liebestod ("Tristan and Isolde")** **Wagner**

The name of "Isolde's Liebestod" (or Love Death) was given to the closing scene of the music drama, "Tristan and Isolde," by Franz Liszt. The scene takes place in the courtyard of Tristan's castle in Brittany, where Kurwenal has taken the wounded Tristan. Overcome with the excitement and joy of again seeing Isolde, Tristan tears open his wound; dies in her arms just as the shouting of the men proclaim the arrival of the boat of King Mark. The king, with Brangane and several of the knights, enters to tell Tristan he is forgiven and is to return to Cornwall. Isolde then raises herself and sings her last farewell to her lover as she expires on his dead body. This "Love Death" song is woven of the themes of the great love scene heard in the second act of the opera, ending with the great motif of "Deliverance by Death." [*Lesson XXIX, Course III; Lesson XV, Course IV.*]

55061 Good Friday Spell ("Parsifal") **Wagner**

Wagner's last opera is a setting of the Grail legend of Wolfram von Eschenbach, and tells us of the coming of the deliverer of the Grail, "Parsifal." This beautiful "Good Friday Spell" is taken from the third act. The scene shows the hermit hut of Gurnemanz, and the meadows and fields which lead to the

rocky heights of Montsalvat, the castle of the Grail. The Knight Parsifal has found his way here, after years of search. He is recognized by the aged Gurnemanz, who hails with joy the return of the sacred spear borne now in the hands of Parsifal. Kundry comes forward in the guise of the penitent, bathes the feet of the knight, and dries them with her unbound hair, while Gurnemanz anoints Parsifal with holy oil and declares him to be the King of the Grail. As they look out upon the fields, the strange miracle of their sudden blossoming seems to take place, which Gurnemanz describes in this aria. [*Lesson XV, Course IV.*]

31735 Procession of the Knights ("Parsifal") Wagner

This beautiful orchestral excerpt is from the third act of Wagner's last opera, "Parsifal." The aged Gurnemanz recognizes in the strange knight who appears at his hut on Good Friday morn, the heaven-sent deliverer, Parsifal. The knight is anointed as the King of the Grail, and, robed in the sacred garments, Parsifal, Gurnemanz and Kundry, start for the Grail Castle, high on the mountain above them. As the wonderful scene unfolds, we follow them up over the rocky heights into the castle where the knights are gathering. This music, the procession of the knights, is one of the greatest religious compositions which has ever been conceived. [*Lesson XIX, Course III; Lesson XV, Course IV.*]

74406 Amfortas' Prayer ("Parsifal") Wagner

This scene follows the "Procession of Knights," and occurs in the third act of "Parsifal." The wretched King Amfortas has for many years refused to uncover the Grail, but the knights have demanded that on Good Friday the sacred feast shall once more be celebrated. To the hall of the Grail they bring the suffering king, and as his train enter they pass the funeral procession of Amfortas' father, King Titurel. Raising himself on his couch, Amfortas turns to the bier and cries in anguish:

My father! highest venerated hero!
Oh! thou who doth in heavenly heights
Behold the Saviour
* * * * * * * *
Beg him to release me from this life, and grant me death!

[*Lesson XIX, Course II; Lesson XV, Course IV.*]

87032 Liebesfeier (Love's Fire) Weingartner

Felix Weingartner is considered one of the greatest of the modern German conductors. He is also a composer of rank. This song, while of not sufficient importance to give the hearer an opportunity to judge of Weingartner as a composer, is a pleasing composition which reflects the brilliant force of the modern German School. [*Lesson XXVI, Course II.*]

74100 All Through the Night Welsh

This song is set to an old Welsh air, originally known as "Poor Mary Ann" ("Ar Hyd y Nos" in Welsh). It is a most interesting example of the earliest folk song; the first phrase of four measures being here twice repeated. This is a perfect example of binary form. [*Lesson X, Course I; Lesson XXVII, Course I.*]

64141 Mentra Gwen **Welsh**

This charming old Welsh serenade belongs to the class of legendary folk-songs. In its present version it was published in Blind Parry's collection of Old Welsh airs, which was published in 1781.

The stars in Heaven are bright
Lovely Gwen, lady mine!
The moon is full tonight,
Lady mine!
O deign to smile upon me,
Cast but one kind look on me
While here I wait upon thee,
Longing for thee, lady mine!

The night wind passing by
Lovely Gwen, lady mine!
To thee wafts many a sigh,
Lady mine!
The flowers around are sleeping,
And pearly tears are weeping,
While I my guard am keeping,
Longing for thee, lady mine!

[*Lesson XXVII, Course I.*]

17180 Men of Harlech **Welsh**

This song, which is the national anthem of Wales, dates from the fifteenth century. Harlech is the name of a small town on the Welsh coast, where is located a famous fourteenth century castle. In 1468 the castle was forced to surrender, after many years resisting the Yorkist invaders. This song dates from that day. The English words are by John Oxenford. [*Lesson XXVII, Course I.*]

74051 Souvenir de Moscow **Wieniawski**

Henri Wieniawski (1835-1880) was a famous Polish violinist, who spent much of his life touring throughout Europe as a virtuoso. He came to America, in 1872, with Anton Rubinstein. While all of his works were written with the thought of giving the greatest possible technical opportunity to the performer, Wieniawski has also used the rhythms and characteristic melodies of his native land. This composition is very free in form; it incorporates many Polish and Russian characteristics, but it also illustrates the different technical possibilities of the violin. [*Lesson XXIII, Course I; Lesson III, Course III; Lesson XXI, Course III.*]

16882 The Watch on the Rhine **Carl Wilhelm**

This German patriotic song is one of the best examples we have of "National Patriotic" compositions. It was written in 1854 by Carl Wilhelm, the director of a German choral society in Crefeld. During the Franco-Prussian War "The Watch on the Rhine" became the National Hymn of Germany, and its composer was rewarded in 1870 by Emperor William I with a gold medal and a government pension. [*Lesson XIII, Course I.*]

64444 Heimweh (Longing for Home) **Hugo Wolf**

In his great work on "Hugo Wolf," Ernest Newman says: "The secret of Wolf's peculiar power is that he pierced to the very heart of the poem, and allowed the poet to prescribe for him the whole shape and color of a song down even to the smallest details. It was not that he was so little of a musician that he could not, like the others, bend any poem to his arbitrary will, but that he was so much a musician that he could accept any conditions the poet liked to impose upon him and yet work as easily under them as another man could do, without such seeming limitations.

* * * * * * * * * * * *

"It was the sense of how inseparable the poem was from the music he had given it, that made Wolf, at his recitals, first read and expound the poem to his auditors before he allowed a note of the music to be heard."

"Heimweh" is the first of the collection of settings of Mörike poems which Hugo Wolf composed in 1888. His friend Heinrich Werner having offered him the use of a house in Perchtoldsdorf, a little village near Vienna, Wolf went there in February of the year 1888. The composer had become acquainted with the works of Edward Mörike before his departure and took a volume of the poems of "the pastor poet" with him to Perchtoldsdorf. So interested did he become in this remarkable poetry that in the space of forty-two days he had written fifty-three songs. This collection was published in 1889 and did as much to spread the fame of Mörike as a poet as it aided Wolf in his reputation as a song writer. "Heimweh" is one of the most popular as well as most beautiful songs Wolf ever wrote. [*Lesson XXVI, Course II.*]

17179 Zur Ruh, zur Ruh (To rest, to rest) **Hugo Wolf**

Hugo Wolf (1860-1902) is only now beginning to receive the recognition which is due his great genius, for as a composer of song, no musician since Schumann has equaled him. The great English authority, Ernest Newman, declares that Wolf is the greatest song writer the world has ever seen and ranks his works above those of Schubert and Schumann, comparing Wolf's work in song literature as being the same as that of Wagner's in the drama. This beautiful song was written in 1883, after the death of the composer's father. It is a setting of the poem by Justinius Kerner (1786-1862). This poem was repeated just as the body of the composer was lowered into the grave.

To rest, to rest,
My toil is over.
May slumber blest,
Mine eyelids cover.
* * * * * *
Lead me to-night,
Ye powers immortal,
Into the light,
Thro' midnight's portal.
In dreams apart,
From cares that grieve me,
The mother heart
Will there receive me!

Copy't 1909 Oliver Ditson Co.

[*Lesson XXVI, Course II.*]

35270 Intermezzo ("The Jewels of the Madonna") **Wolf-Ferrari**

No work of modern days has met with such immediate success as "The Jewels of the Madonna," which was given its initial performance in Italian by the Chicago Opera Company, in January, 1912.

In this work Wolf-Ferrari has given us the story of a commonplace incident of everyday life, in Naples, and the score reflects all the folk music of this interesting place. The work opens without an orchestral overture, but there are beautiful entr'actes or intermezzi between each act. It will be recalled that this is a favorite custom of Italian composers, the Intermezzo from "Cavalleria Rusticana" being a striking example. This intermezzo precedes Act III of the opera. [*Lesson XVI, Course I; Lesson XXVIII, Course II; Lesson XXIII, Course IV.*]

35381 Intermezzo ("Jewels of the Madonna") **Wolf-Ferrari**

The intermezzo which Wolf-Ferrari wrote for the entr'acte between the first and second acts of "The Jewels of the Madonna" is a beautiful nocturne. The second act of the opera shows us Carmela's garden at sunset, and as the action progresses, night descends, and the moon arises. The intermezzo opens with a theme for harp and flute; the second subject is given by the strings, the first subject returning in the wood-winds. [*Lesson XXII, Course II; Lesson XXX, Course III.*]

89057 Duet ("Secret of Suzanne") **Wolf-Ferrari**

This charming, graceful duet, almost reminiscent of Mozart in its idyllic beauty, is from Wolf-Ferrari's one-act musical setting of Golisciani's comedy, "The Secret of Suzanne."

SUZANNE:
I seem to live again
Each precious moment
Of that passionate idyl.

GIL:
There in the garden—

SUZANNE:
Bathed in moonlight—

GIL:
Many the sighs—

SUZANNE:
And few the words—
I shunned you—

* * * * * *

GIL:
I took that first kiss in secret!

SUZANNE:
You stole it from me!

GIL:
But repaid you with interest.
I was a thief, but an honest one.

BOTH:
Sweetest memories,
Alluring enchantment
Of a paradise
That brought us bliss!

Copy't 1911 G. Schirmer.

[*Lesson XXIII, Course IV.*]

70031 At the Fountain **Zabel**

This is a charming tone picture, descriptive, as its title implies, of the play of the fountain. It gives an excellent idea of the possibilities of the harp. Zabel (1822-1883) was a Berlin composer of many ballets, dances and military marches. [*Lesson VII, Course III.*]

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WAGNER.—See page 352.

Pronunciation Table—Artists, Composers, Operas and Titles

Abt (*Ahbt*)
Acerbi (*Ah-cher'-bee*)
Adagio lamentoso (*Ah-dagh'-yo 'lah-ment-oh'-soh*)
Adelaide (*Ah-duh-lah-ee'-duh*)
Africana (*Af-ree-kah'-nah*)
Aida (*Ah-ee'-dah*)
Alda (*Ahl'-dah*)
Amaryllis (*Ah-mahr-yl'-lees*)
Amato (*Ah-mah'-toh*)
Ambroise (*Ahm-bro-ees*)
Ancona (*Ahn-koh'-nah*)
Andrea Chenier (*Ahn-dray'-ah Sheh-neay'*)
Andreef (*An-dree'f*)
Arditi (*Ahr-dee'-tee*)
Arne (*Arn*)
Ase (*Oh-seh*)
Attila (*At-til-lah*)
Aubade Provençale (*Oh-bahd' Proh-von-sahl'*)
Auber (*Oh'-bare*)
Audran (*Oh-drahn'*)
Bach (*Bahkh*)
Badinage (*Bah-dee-nahsh'*)
Balalaika (*Bal-lah-lie-kah*)
Balfe (*Balf*)
Ballo in Maschera (*Bah'-loh een Mahs'-keh-rah*)
Banda de Policia (*Bahn-dah day Po-lee-see'-ah or, thee-ah*)
Banda Pabellon de Rosas (*Bahn-dah Pah-bel'-yon day Ro'-zahz*)
Barcarolle (*Bahr-kah-roll'*)
Barbaini (*Bahr-bah-ee'-nee*)
Barbiere di Siviglia (*Bahr-beay'-reh dee See-veel'-yah*)
Bayreuth (*By'-roit*)
Beethoven (*Bay'-tow-ven*)
Behrend (*Beh'-rend*)
Bellini (*Bell-lee'-nee*)
Bergere Legere (*Baihr-zhair' Lay-zhair'*)
Beriot (*Bay'-ree-oh*)
Berlioz (*Bair'-lee-oz*)
Bizet (*Bee-zay'*)
Bleking (*Blay'-king*)
Blockx (*Blocks*)
Blumenthal (*Blu'-men-tahl*)
Boethius (*Bo-ee'-ti-us*)
Bohême (*Bow-ehm'*)
Bohm (*Bome*)
Boieldieu (*Bwahl-dyuh*)
Boito (*Boh-ee'-toh*)
Boninsegna (*Bon-neen-sayn'-yah*)
Bononcini (*Bo-non-chee'-nee*)
Bourdon (*Boor'-dohn*)
Bourree (*Boor-ray'*)
Brahms (*Brahmss*)
Brambilla (*Bram-beel-lah*)
Braslau (*Brass'-low*) (*ow as in how*)
Brescia (*Bresh'-sha*)
Brindisi (*Brin-dee-see*)
Burmeester (*Bur'-mee-ster*)
Caccini (*Kah-chee'-nee*)
Caïd (*Kah'-eed*)
Calvé (*Kahl-veh'*)
Campanari (*Kahm-pahn-ah'-ree*)
Caronna (*Kahr-rohn'-nah*)
Carrousal (*Kar-rou-sall'*)
Caruso (*Kah-roo'-soh*)
Cavalieri (*Kah-vahl-yair'-ee*)
Cavalleria Rusticana (*Kah-vahl-eh-ree'-ah Roos-tih-kah'-nah*)
Cesti (*Chehs'-tee*)
Chaminade (*Shah-mee-nahd'*)
Charpentier (*Shar-pon'-tee-ay*)
Cherubini (*Keh-roo-bee'-nee*)
Chopin (*Sho-pahn*) (*Nasal*)
Cigada (*Chee-gah'-dah*)
Clement (*Klay-mohn'*)
Codolini (*Koh-doh-lee'-nee*)
Coenen (*Ko'-nen*)
Colazza (*Koh-lat'-zah*)
Concerto (*Con-cher'-to*)
Contes d'Hoffman (*Kahnt doff'-mahn*)
Corsi (*Kor'-see*)
Cöthen (*Kay'-ten*)
Couperin (*Koo-per-rahn*)
Crestani (*Kres-tah'-nee*)
Cui (*Kwee*)
Cygne, Le (*Luh Seen'-yuh*)
Czardás (*Tshahr'-dahss*)
Czerny (*Chair-nee*)
d'Albert (*Dahl'-bare*)
Dalmores (*Dal-moh-race'*)
David (*Dah'-veed*)
Debussy (*Duh-bus'-see*)
de Gogorza (*Deh Goh-gor'-tha*)
d'Hardelot (*Dard'-loh*)
d'Indy (*Dan'-dy*)
Delibes (*Duh-leeb'*)
de Luna (*deh Loo'-nah*)
de Pachmann (*duh Pahk'-man*)
de Sarasate (*Sar-ah-sah'-tay*)
de Segurola (*Say-goo-roh'-lah*)

Destinn (*Dess'-tinn*)
Don Carlos (*Don Kahr'-los*)
Don Giovanni (*Don Joh-vahn'-nee*)
Donizetti (*Don-i-tzet'-tee*)
Don Juan (*Don Huahng'*)
Don Pasquale (*Don Pahss-quah'-leh*)
Donne Curiose (*Don-neh Koo-ree-oh'-seh*)
Drdla (*Derd'-lah*)
Dubois (*Du-bwah'*)
Dukas (*Du'-kah*)
Dvořák (*Dvor'-zhak*)
Eames (*Aymz*)
Ein feste Burg (*Eyn Fes'-tuh Boorg*)
Elgar (*El'-gahr*)
Elman (*Ell'-mahn*)
Elisir d'Amore (*Ay-lee-seer' dam-oh'-reh*)
En Bateau (*Ohn Bah-toe*)
Ernani (*Ayr-nah'-nee*)
Ewig liebe Heimat (*Ay'-veeg lee'-buh hy'-maht*)
Exultate Juste (*Ek-sool-tah'-tay Yoos'-tay*)
Fackeltanz (*Fah'-kell-tahns*)
Falkenstein (*Fal'-ken-sthine*)
Falstaff (*Fahl'-stahf*)
Farrar (*Fah'-rah*)
Faure (*Fohr*)
Faust (*Fowst*)
Favorita (*Fah-voh-ree'-tah*)
Fedora (*Fay-doh'-rah*)
Ferree (*Fer-ray'*)
Fidelio (*Fee-deh'-lee-oh*)
Filiae Jerusalem (*Feel'-yaeh Yay-roo'-zah-lem*)
Fille du Regiment (*Feeyeh deu Rayzh'ee-mong'*)
Flauto Magico (*Flau'-toh Maj'-ee-koh*)
Fliegende Holländer, Der (*Flee'-gen-deh Hol'-len-der*)
Flotow (*Floh'-toh*)
Fornia (*For'-nee-ah*)
Forza del Destino (*Fort'-zah del Des-tee'-noh*)
Fra Diavolo (*Frah Deah'-voh-loh*)
Francesco (*Frahn-chayss'-koh*)
Francois (*Frahn-swah*)
Frank (*Frahnk*)
Franz (*Frahntz*)
Freischütz (*Fry'-sheutz*)
Gade (*Gah'-deh*)
Gadski (*Gahds'-kee*)
Galli-Curci (*Gal-lee Kur'-chee*)
Galvany (*Gahl-vah'-nee*)
Gasparone (*Gahs-par-oh'-neh*)
Gavotte (*Gah-vott'*)
Genée (*Zheh-neh'*)
Germania (*Jaer-mah'-nee-ah*)
Gerville-Réache (*Zher'-veel Ray-ahsh'*)
Giacomelli (*Jah-koh-mell'-ee*)
Gialdini (*Jahl-dee'-nee*)
Gilibert (*Zheel'-ih-bear*)
Gillet (*Zhil-lay'*)
Gioconda (*Zhoh-kon'-dah*)
Giordano (*Zhe-or-dah'-no*)
Gluck (*Glook*)
Godard (*Go-dahr*)
Gomez (*Goh'-mez*)
Goritz (*Go'-ritz*)
Götterdämmerung (*Got-ter-dam-mer-oongk*)
Gottschalk (*Got'-shalk*)
Gounod (*Goo'-noh*)
Granados (*Grahn-ah'-dos*)
Grieg (*Greeg*)
Grodski (*Grod-skee*)
Grünfeld (*Greun'-feld*)
Guido (*Gwee'-do*)
Guilmant (*Geel-mohn'*)
Halevy (*Ah-leh'-vee*)
Hambourg (*Hahm-boorg*)
Handel (*Hen'-dell*)
Hänsel und Gretel (*Haen'-zel oondt Gray'-tel*)
Hasselman (*Hahs'-sel-mahn*)
Haydn (*High'-dn*)
Hayden (Quartet) (*Hay'-den*)
Héroique (*Ay-roh'-eek'*)
Herold (*Ay'-rold*)
Hérodiade (*Ay'-rohd-yadd'*)
Hippolyte et Aricie (*Ip-pol-leet' eh Ar-ee-see*)
Hubay (*Oo-by*)
Huguenots, Les (*Lay Oog'-noh*)
Huguet (*Oo-geh'*)
Humperdinck (*Hoom'-per-dink*)
Il Guarany (*El Gair-ah-nay*)
Il Pensieroso (*El Pen-see-ay-roh'-soh*)
Inflammatus (*In-flah-mah'-toos*)
Intermezzo (*Inter-med'-so*)
Iphigenia in Aulis (*Ee-fee-zhay'-nee-ah in Au'-liss*)
Iris (*Ee-ris*)
Isolde (*E-zol'-duh*)
Jadlowker (*Yad-loaf'-ker*)
Jakobowski (*Yah-koh-boff'-skee*)
Jensen (*Yen'-sen*)
Joachim (*Yo-ahk-im*)
Jocelyn (*Joss'-lin*)
Jolie Fille de Perth (*Zho-lee' Feey-duh' Pairt*)
Jomelli (*Yo-mel'-ee*)
Jongleur (*Zhon-gleur'*)
José (*Hoh-zay'*)
Joseffy (*Yo-sef'-fee*)
Josquin Depres (*Zhos-kan' Duh-pray*)
Journet (*Zhur-nay*)
Juch (*Yuke*)
Judas Maccabaeus (*You'-dahss Mah-kah-bay'-uhss*)

Juive, La (*Lah Zhoo-eev'*)
Kamarinskaia (*Kah-mahr-ins-kah'-yah*)
Kammenoi Ostrou (*Kahm'-ayn-ohr Oss-troh'-roh*)
Kjerulf (*Kyer'-oolf*)
Königskinder (*Kuhnigs-kin-der*)
Kreisler (*Krice'-ler*)
Kubelik (*Koo'-beh-leek*)
Lakmé (*Lak-may'*)
Lalo (*Lah-low'*)
La Juive (*Lah Zhoo-eev'*)
Lecocq (*Le-coke'*)
Lemmoné (*Lem-mo'-neh*)
Leoncavallo (*Lay-ohn-kah-vahl'-low*)
Liebesfreud (*Lee'-bess-froyd*)
Liebestraum (*Lee'-bes-troum*)
Linda Mia (*Lin'-dah Mee'-ah*)
L'Isle, de (*Duh Leel'*)
Liszt (*List*)
Loewe (*Luh'-vuh*)
Lohengrin (*Loh'-en-grin*)
Lombardi (*Lohm-bar-dih*)
Lucia (*Loo-chee'-ah*)
Lucrezia Borgia (*Loo-krez'-yah Bor'-jah*)
Lully (*Luh'-lee*)
Maggini (*Mad-jee'-nee*)
Mandolinata, La (*Lah Mahn-doh-lee-nah'-tah*)
Manon Lescaut (*Man-on' Les-koh'*)
Marseillaise (*Mahr-say-yaiz'*)
Martinelli (*Mar-tin-el'-lih*)
Martucci (*Mahr-tootch'-ee*)
Masaniello (*Mah-san-nyel'-loh*)
Mascagni (*Mas-kahn'-yee*)
Mascotte (*Mas-kot'* or *Mas'-kot*)
Masse (*Mah-say'*)
Massenet (*Mass'n-nay'*)
Matzenauer (*Mahtz'-en-auer*)
Mazurka (*Mah-zoor'-kah*)
Mefistofele (*May-phee-stoh'-feh-leh*)
Meistersinger (*My'-ster-zinger*)
Mendelssohn (*Men'-d'l-sohn*)
Mentra Gwen (*Men'-trah Gven'*)
Meyerbeer (*My'-er-baer*)
Michailowa (*Mee-hay'-lo-wah*)
Mignon (*Meen-yon'*)
Mikado (*Mi-kah'-doh*)
Mileri (*Mee-ler'-ee*)
Minolfi (*Meen-ol'-fee*)
Mirella (*Mih-rel'-lah*)
Molodka (*Moh-lod'-kah*)
Monteverde (*Mon-teh-vair'-dee*)
Moscheles (*Mosh'-eh-les*)
Moszkowski (*Mos-koff'-skee*)
Mozart (*Moh'-tsart*)
Natoma (*Nah-toh'-mah*)
Nicholai (*Nee'-koh-lie*)
Niebelung (*Nee'-bel-oong*)
Norma (*Nor'-mah*)
Nozze di Figaro (*Not-zeh dee Fee'-gahr-oh*)
Oberon (*Oh'-ber-on*)
Offenbach (*Of'-fen-bahk*)
Offertorio e communione (*Of-fer-toh'-re-oh ay com-moo-nee-oh'-nah*)
Orfeo ed Euridice (*Or-feh'-oh ayd Ay-oo-ree-dee'-cheh*)
Orientale (*Oh-ryohn-tahl'*)
O sole mio (*Oh soh'-lay mee'-oh*)
Otello (*Oh-tel'-loh*)
Ottoboni (*Ot-to-bo'-ni*)
Oxdansen (*Oks'-dan-zen*)
Paderewski (*Pad-er-ef'-skee*)
Paganini (*Pahg-ah-nee'-nee*)
Pagliacci (*Pahl-yat'-chee*)
Paladilhe (*Pa-lah-dee'-leh*)
Palestrina (*Pah-les-tree'-nah*)
Paoli (*Pah'-oh-lee*)
Parsifal (*Par'-see-fahl*)
Pasquale (*Pahs-quah'-lay*)
Peer Gynt (*Pair Gint*)
Pergolesi (*Pair-go-lay'-zy*)
Pescatori di Perle (*Pes-kah-toh'-ree dee Pairl*)
Pessard (*Pes-sar'*)
Philémon et Baucis (*Fee-lay-mohn' ay Bow-sees'*)
Pierné (*Pyair-nay'*)
Pietro Deiro (*Peay'-troh Deer'-o*)
Pini-Corsi (*Pee-nee-Kor-sih*)
Pinsuti (*Pin-soo'-tee*)
Pique Dame (*Peek Dahm*)
Plançon (*Plahn'-sohn'*)
Ponchielli (*Pohn-kee-ell'-ee*)
Porpora (*Por'-poh-rah*)
Preve (*Pray'-veh*)
Prophète (*Pro-feh't'* or *Propn'-et*)
Puccini (*Poo-chee'-nee*)
Puritani (*Poo-ree-tah'-nee*)
Pythagoras (*Pi-thag'-o-ras*)
Rachmaninoff (*Rakh-mah'-neeh-noff*)
Rakoczy (*Rah-koh'-tshee*)
Rameau (*Rah-moh'*)
Recitative (*Ray-see-ta-teef'*)
Reger (*Ray'-ger*)
Regina di Saba (*Ray-jee'-nah dee Sah'-bah*)
Reinecke (*Rye'-neck-eh*)
Reiss (*Rice*)
Reitz (*Rights*)
Remenyi (*Reh-men'-yee*)
Rheingold (*Rine'-goldt*)
Rigoletto (*Rig-oh-let'-toh*)
Rimsky-Korsakoff (*Rim'-skee Kor-sa'-kof*)
Rinaldo (*Ree-nahl'-doh*)
Robert le Diable (*Roh-ber leh Dee-ah'-bl*)
Roi de Lahore (*Rooah'-duh Lah-ohr'*)
Rossini (*Ros-see'-nee*)
Rothier (*Roh-teay*)
Rubinstein (*Roo'-bin-sthine*)

Ruffo (*Ruff'-oh*)
Sachs (*Sahks*)
Safranek (*Sahf'-rahn-ek*)
Saint-Saëns (*Sahn-Sohns'*) (*nasal*)
Sakuntala (*Sak-koon'-tah-lah*)
Sala (*Sah'-lah*)
Salome (*Sal-oh-may*)
Sammarco (*Sahm-mar'-koh*)
Samson et Dalila (*Sam-sohn' ay Dah-lee-lah'*)
Sangiorgi (*Sahn-jor'-jee*)
Sarasate (*Sar-ah-sah'-tay*)
Sassoli (*Sass'-oh-li*)
Scharwenka (*Shar-ven'-ka*)
Scherzo (*Shair'-tsoh*)
Schön Rottraut (*Shoehn Roe-traut*)
Schubert (*Shoo'-bairt*)
Schumann (*Shoo'-mahn*)
Schumann-Heink (*Shoo'-mahn-Hynk'*)
Schütz (*Shuhts*)
Scipioni (*Shee-pee-oh'-nee*)
Scotti (*Scot'-tee*)
Segreto di Suzanna (*Seh-gray'-toh dee Soo-zan'-nah*)
Segurola—See "de Seg."
Sembrich (*Zem'-brihk*)
Semiramide (*Seh-mee-rahm'-ee-deh*)
Sgambati (*Sgam-bah'-tee*)
Siegfried (*Zeeg'-freed*)
Sillich (*Sil'-lik*)
Silcher (*Zill'-hker*)
Sirota (*Zee-roh'-tah*)
Slezak (*Slay'-zahk*)
Smetana (*Smay-tah'-nah*)
Söderman (*Zuh'-der-mahn*)
Sonnambula (*Son-nahm'-boo-lah*)
Spindler (*Shpind'-laer*)
Stabat Mater (*Stah'-baht Mah'-ter*)
Stradivarius (*Strah-dee-vah-ree-us*)
Strauss (*Strouss*)
Suicidio (*So-ee-chee'-de-oh*)
Suppé' (*Soup-pay*)
Svendsen (*Svent'-sen*)
Tamagno (*Tah-mahn'-yoh*)
Tambourin (*Tahm-boor-ahn'*)
Tannhäuser (*Tahn'-hoy-zer*)
Tetrazzini (*Tet-trah-tzee'nee*)
Thaïs (*Tah-eere'*)
Thibaut (*Tee'-bo*)
Thomas (*To-mah*)
Thomé (*Toe-may'*)
Titl (*Tee'-tl*)
Toreador et Andalouse (*Toh-ray-ah-dor' ay Ahn-dah-loose'*)
Tosca (*Toss'-kah*)
Toscanini (*Tos-kan-nee'-nee*)
Träumerei (*Troy-muh-rye'*)
Trentini (*Tren-tee'-nee*)
Traviata (*Tra-veeah'-tah*)
Trovatore (*Troh-vah-tohr'-eh*)
Tschaikowsky (*Chi-koff'-skee*)
Ugonotti (*Oo-goh-not'-tee*)
Uhr, Die (*Dee Oor'*)
Valls (*Vallz*)
Vanka (*Vahn-kah*)
Van Rooy (*Vahn Roy'*)
Verdi (*Vair'-dee*)
Vespri Siciliani (*Ves'-pree See-chee-e-a'-nee*)
Vessella (*Ves-sel'-lah*)
Viafora (*Vee-ah-fohr'-ah*)
Vieuxtemps (*Vyuh-tohn'*)
Vivandière (*Vee-vahn-deair'*)
Voce di Primavera (*Voh'-tshay dee Pree-mah-vay'-rah*)
Vogel als Prophet (*Foh'-gell ahlss Proh-fate'*)
von Suppé (*Von Soo-pay'*)
Wagner (*Vahg'-ner*)
Waldteufel (*Vahld'-toi-fell*)
Walküre (*Vahl-kueh'-ruh*)
Wartburg (*Vart'-boorg*)
Weber (*Vay'-ber*)
Weimar (*Vy'-mar*)
Werther (*Vear'-ter*)
Wieniawski (*Vee-en-yaff'-skee*)
Wilhelm (*Vill'-helm*)
Wilhelmj (*Veel-hel'-mih*)
Willaert (*Veel'-ehrt*)
Wolf (*Vohlf*)
Wolf-Ferrari (*Vohlf-Fair-ah'-ree*)
Xerxes (*Zehr'-sehz*)
Yradier (*Ee-rah-deay'*)
Ysaye (*E-sah'-ee*)
Zabel (*Tsah'-bell*)
Zaccaria (*Zak-kah-ree'-ah*)
Zaza (*Zah'-zah*)
Zephir (*Tsay'-fear*)
Zerola (*Zer'-o-lah*)
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*——Bach Suite
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*——New Orchestra Instruments
*——New Orchestra Instruments

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* New Records in preparation.

Numerical List of Records Used in "What We Hear in Music"

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	Course	Lesson	Page	Analysis Page	No.	
Aa, Ola, Ola (Norwegian Folk Song)	I	XXIV	49	339	63618	$0.75
Accursed, The (Manzoni Requiem Mass) (Verdi)	IV	XXIX	260	378	74405	1.50
Adagio Lamentoso (Pathetique Symphony) (Tschaikowsky)	II	XXIII	126	376	31739	1.25
Afternoon of a Faun—Prelude (Debussy)	II	XXVII	134	289	35464	1.25
	III	XXX	201	289		
	IV	XXVII	256	289		
Agnus Dei (Bizet)	IV	XXIX	260	276	88416	3.00
Ah, fors e lui ("La Traviata") (Verdi)	IV	XVIII	242	377	88018	3.00
Ah, mon fils ("Le Prophete") (Meyerbeer)	II	XVIII	114	331	88187	3.00
	IV	XI	228	331		
Ah! Moon of My Delight (Liza Lehmann)	II	XXIX	138	319	55059	1.50
Aïda—Celeste Aïda (Verdi)	I	V	18	378	88127	3.00
	IV	XIX	244	378		
Aïda—Triumphal March	IV	XIX	244	378	35265	1.25
Aïda—Fatal Stone, The (Duet)	II	XX	119	379	89028	4.00
	IV	XIX	244	379		
Ai nostri monti ("Il Trovatore") (Verdi)	I	VIII	22	377	89060	4.00
	IV	XVIII	242	377		
Air for G String (D Major Suite) (Bach)	II	IX	92	265	35656	1.25
	III	XXIV	190	265		
Allerseelen (All Souls' Day) (Richard Strauss)	II	XXVI	131	370	17179	.75
Allegro—Jupiter Symphony (Mozart)	II	XII	97	337	17707	.75
Allegro—Allegretto (Military Symphony) (Haydn)	II	XI	96	311	35311	1.25
All Through the Night (Welsh Folk Song)	I	X	26	391	74100	1.50
	I	XXVII	55	391		
Aloha Oe (Hawaiian)	I	XV	34	312	65348	.75
	III	XX	174	312		
Als Die Alte Mutter (Songs My Mother Taught Me) (Dvorák)	II	XXV	129	291	87051	2.00
Amaryllis (Old French Rondo)	I	X	26	296	16474	.75
	III	XXIII	185	296		
Amfortas' Prayer ("Parsifal") (Wagner)	II	XIX	118	391	74406	1.50
	IV	XV	237	391		
Aminta's Air ("Il Re Pastore") (Mozart)	III	III	151	333	89074	4.00
Am Springbrunnen (At the Fountain) (Zabel)	III	VII	155	394	70031	1.25
Andante (Fifth Symphony) (Beethoven)	II	XIII	99	272	35580	1.25
	III	IV	152	272		
Andante (Pastoral Symphony) (Beethoven)	III	V	153	273	35320	1.25
	III	XXVII	195	273		
Andante (Jupiter Symphony) (Mozart)	II	XII	97	337	35430	1.25
Andante (Italian Symphony) (Mendelssohn)	III	XXVIII	197	329	35452	1.25
Andantino (Reger)	II	XXVI	131	348	64518	1.00

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And the Glory of the Lord ("Messiah") (Handel)	II	VII	88	307	35499	$1.25
	IV	III	210	307		
Andrea Chenier—Over the Azure Fields (Giordano)	IV	XXIII	250	299	88060	3.00
Angelic Voice ("La Gioconda") (Ponchielli)	IV	XX	245	344	85104	3.00
Angelus, The (Scenes Pittoresques) (Massenet)	II	XXVII	134	324	35437	1.25
Angelus, The ("King Rene's Daughter") (Smart)	I	VI	20	368	55055	1.50
Anvil Chorus ("Il Trovatore") (Verdi)	I	VII	21	377	17563	.75
Ase's Death ("Peer Gynt") (Grieg)	II	XXIV	128	304	35470	1.25
Astri, mi Astri (Norwegian Folk Song)	I	XXIV	49	339	63618	.75
At the Brook (Boisdeffre)	I	IX	23	278	17600	.75
At an Old Trysting Place (MacDowell)	II	XXX	141	323	60053	.75
At the Fountain (Am Springbrunnen) (Zabel)	III	VII	155	394	70031	1.25
Aubade Provencale (Old French)	I	XVIII	40	296	64202	1.00
Au Clair de la Lune (Old French)	I	XVIII	40	296	87509	3.00
Auf Flügeln des Gesanges (On the Wings of Song) (Mendelssohn)	II	XV	107	325	45065	1.00
Austrian Hymn (Haydn)	II	XI	96	310	64408	1.00
Ave Maria (Bach-Gounod)	II	IX	91	264	81045	2.00
Aw Horachmim (Hebrew)	II	I	69	318	17771	.75
Back, Shepherds, Back ("Masque of Comus") (Milton-Lawes)	II	VI	86	319	35549	1.25
	IV	II	208	319		
Barber of Seville—Largo al factotum (Rossini)	II	XVIII	114	350	88391	3.00
	IV	VII	219	350		
Barber of Seville—Una voce poco fa	IV	VII	219	350	88097	3.00
Barcarolle (Tales of Hoffman) (Offenbach)	IV	XVII	240	341	87202	2.00
Bartered Bride Overture (Smetana)	I	XX	44	368	35148	1.25
	II	XXV	129	368		
	IV	XVI	238	368		
Batti, batti, o bel Masetto ("Don Giovanni") (Mozart)	II	XII	97	332	88026	3.00
	IV	VI	216	332		
Battle of Killiecrankie (Scotch)	I	XV	34	363	17140	.75
	I	XXVIII	57	363		
Bee, The (Franz Schubert)	I	I	12	359	64076	1.00
Bell Song ("Lakmé") (Delibes)	I	IV	17	290	74510	1.50
Benediction of the Swords ("Les Huguenots") (Meyerbeer)	II	XVIII	114	330	74275	1.50
	IV	XI	228	330		
Bergère Légere (Old French)	I	XVIII	40	296	64223	1.00
Birchos Kohanim (Benediction by the Priests) (Hebrew)	II	I	69	318	17771	.75
Birds of the Forest Gavotte (Adolfs)	I	XI	27		16835	.75
Bleking (Swedish Folk Dance)	I	XXV	51	371	17085	.75
Blow, Blow, Thou Winter Wind (Shakespeare-Stevens)	III	IX	158	364	17717	.75
Blue Danube Waltz (Johann Strauss)	II	XXVI	131	369	35289	1.25
Bohême, La—Rudolph's Narrative (Puccini)	IV	XXI	247	345	88002	3.00
Bohême, La—Musetta Waltz	IV	XXI	247	346	64560	1.00
Bohême, La—Farewell, Sweet Love (Quartet)	IV	XXI	247	346	96002	6.00
Bohemian Cradle Song (Smetana)	I	III	15	368	64213	1.00
	II	XXV	129	368		

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Bohemian Girl—(I Dreamt I Dwelt in Marble Halls) Bohemian Girl—(Then You'll Remember Me) (Balfe)	IV	XVII	240	266	16398	$0.75
Bonnie Doon (Scotch)	I	IV	17	364	88150	3.00
Boris Godounow—Finale Act III (Moussorgsky)	II	XXIII	126	332	76031	2.00
	IV	XVI	238	332		
Bridal Chorus ("Lohengrin") (Wagner)	I	VIII	22	386	35494	1.25
	II	XIX	118	386		
	IV	XIII	231	386		
Brindisi ("Lucrezia Borgia") (Donizetti)	IV	X	226	290	88188	3.00
But the Lord is Mindful ("St. Paul") (Mendelssohn)	I	IV	17	327	88191	3.00
	IV	I	204	327		
	IV	IX	224	327		
By the Rushy-Fringed Bank ("Masque of Comus") (Lawes)	II	VI	86	319	35549	1.25
	IV	II	208	319		
Campanella, La (Paganini-Liszt)	II	XVI	109	342	88401	3.00
	III	XXII	182	342		
Canto Amoroso (Sammartini)	III	XXIV	190	355	74392	1.50
Carmen—Habanera (Bizet)	I	IV	17	276	88085	3.00
Carmen—Toreador Song	I	V	18	276	92065	3.00
Carmen—Entire Opera (Optional)	II	XX	119	276		
	IV	I	204	276		
	IV	XXV	253	276		
Carnaval Romain Overture (Berlioz)	II	XVI	109	275	35241	1.25
	III	XXVIII	197	275		
Carillon de Cythère, Le (Couperin)	III	XXII	182	287	88492	3.00
Caro mio ben (Giordani)	IV	II	208	299	17718	.75
Casse Noisette (Nutcracker) Suite—Dance Chinoise	III	XIII	163	375	45053	1.00
	III	XIX	171	375		
Casta Diva (Queen of Heaven) ("Norma") (Bellini)	IV	X	226	273	88104	3.00
Cavalleria Rusticana—Intermezzo (Mascagni)	II	XXVIII	135	323	60074	.75
	IV	XXII	249	323		
Cavalleria Rusticana—(Opening Chorus) Cavalleria Rusticana—(Regina Coeli)	IV	XXII	249	323	68218	1.25
Cavalleria Rusticana—(Thy Lips Like Crimson Berries) (Siciliana)	IV	XXII	249	323	87072	2.00
Celesta Solo—(Drink to Me Only) Celesta Solo—(To a Wild Rose)	III	XIX	171		17691	.75
Celeste Aida (Verdi)	I	V	18	378	88127	3.00
	IV	XIX	244	378		
Celoso, El (The Jealous One) (Alvarez)	I	XVII	38	263	64482	1.00
Chanson Louis XIII and Pavane (Couperin-Kreisler)	I	X	26	288	64292	1.00
Che faro senza Eurydice ("Orfeo") (Gluck)	II	X	93	300	88285	3.00
	IV	V	214	300		
Children's Prayer (Reger)	II	XXVI	131	349	87032	2.00
Chorus of Prisoners (Fidelio) (Beethoven)	IV	VII	219	268	35576	1.25
Cleptopoula (Greek Mountaineer's Dance Song)	II	II	72	303	63535	.75
Columba, La (The Dove) (Tuscan Folk Song)	I	XVI	36	316	64277	1.00
Come and Trip It ("L'Allegro") (Handel)	IV	IV	212	306	18123	.75
Come raggio di sol (Caldara)	II	VII	88	281	17703	.75
	IV	III	210	281		

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Come Unto These Yellow Sands (Purcell) (Old English)	I	XXIX	59	365	17724	$0.75
Comus—From the Heavens Now I Fly (Milton-Lawes)	II	VI	86	319	35549	1.25
Comus—Sabrina Fair	IV	II	208	319		
Comus—Sweet Echo						
Comus—By the Rushy Fringed Bank						
Comus—Back, Shepherds, Back						
Concertino for Clarinet (Von Weber)	III	XII	162	380	35182	1.25
Concerto for Two Violins (Bach)	II	IX	92	264	76028	1.50
					76029	1.50
	III	XXIV	190	264	76030	1.50
Confutatis (From the Accursed) (Manzoni Requiem) (Verdi)	IV	XXIX	260	378	74405	1.50
Consolation (Song Without Words) (Mendelssohn)	II	XV	107	328	17805	.75
Cracoviac (Polish Folk Dance)	I	XXIII	48	344	18002	.75
Cradle Song (Wiegenlied) (Brahms)	I	XIV	31	279	64402	1.00
Cradle Song (Napravnik)	I	XIV	31	338	61132	1.00
Cradle Song ("Hubicka") (Smetana)	I	III	15	368	64213	1.00
	II	XXV	129	368		
Creation—With Verdure Clad (Haydn)	II	XI	96	310	60055	.75
	IV	IX	224	310		
Credo (Iago's Creed) ("Otello") (Verdi)	II	XX	119	379	88328	3.00
	IV	XIX	244	379		
Cristoforo Colombo—Aria—Our Love (Franchetti)	IV	XXIII	250	295	88486	3.00
Crusaders' Hymn (Old French)	I	XVIII	40	297	17725	.75
	II	IV	80	297		
Cshebogar (Hungarian Folk Dance)	I	XXI	45	314	17821	.75
Cujus Animam ("Stabat Mater") (Rossini) (Trombone Solo)	III	XVII	168	351	35157	1.25
Cujus Animam ("Stabat Mater") (Vocal)	IV	IX	224	350	88460	3.00
Cygne, Le (Saint-Saëns)	III	V	153	354	45096	1.00
Czardas (Hungarian Folk Dance)	I	XXI	45	314	17003	.75
					17973	.75
D Major Suite—Overture and Dances (Bach)	II	IX	92	265	*——	
	III	XXIV	190	265		
D Major Suite—Air	II	IX	92	265	35656	1.25
	III	XXIV	190	265		
Dagger Dance ("Natoma") (Herbert)	II	XXX	141	313	70049	1.25
	III	XIX	171	313		
	IV	XXX	262	313		
Damnation of Faust—Serenade (Berlioz)	II	XVI	109	275	81034	2.00
Damnation of Faust—Menuet des Follets	III	X	159	275	35462	1.25
Damnation of Faust—March Hongroise (Rakoczy)	III	XXVIII	197	274		
	II	XVI	109	274		
	I	XXI	45	274		
Dance of the Hours ("La Gioconda") (Ponchielli)	IV	XX	245	344	55044	1.50
Dances from "Henry VIII" Suite (Edward German)	II	XXIX	138	299	35530	1.25
Danny Deever (Damrosch)	II	XXX	141	288	35476	1.25

*New record in preparation.

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Danse Chinoise (Nutcracker Suite) (Tschaikowsky)	III	XIII	163	375	45053	$1.00
Danse Macabre (Saint-Saëns)	II	XXII	123	354	35381	1.25
	II	XXVII	134	354		
	III	XXX	200	354		
Dead March ("Saul") (Handel)	II	VIII	89	309	16980	.75
Dear Minstrel ("Konigskinder") (Humperdinck)	IV	XXVIII	258	314	88405	3.00
Deep River (Coleridge-Taylor)	II	XXIX	138	287	74246	1.50
Deux Journeés, Les—Guide Thou My Steps (Cherubini)	II	XVIII	114	283	55075	1.50
	IV	VII	219	283		
Don Giovanni—La ci darem la mano (Mozart)	IV	VI	216	333	89015	4.00
Don Giovanni—Batti, Batti O bel Masetto	II	XII	97	332	88026	3.00
	IV	VI	216	332		
Donna è mobile, La ("Rigoletto") (Verdi)	IV	XVIII	242	377	87017	2.00
Dost Thou Remember ("Il Segreto di Susanna") (Wolf-Ferrari)	IV	XXV	250	394	89057	4.00
Douce Dame Jolie (Mauchault) (Troubadour)	II	IV	80	330	45083	1.00
Dove, The (Folk Song of Tuscany) (Italian)	I	XVI	36	316	64277	1.00
Drink to Me, Only (Old English) (Celesta)	III	XIX	171		17691	.75
Drum Major's Air ("Le Caid") (Thomas)	I	V	18	372	85119	3.00
Du, Du, Liegst mir im Herzen (German Folk Song)	I	XIX	43	298	87182	2.00
Duel Scene ("Faust") (Gounod)	I	VII	21	301	95206	5.00
Duet of the Flowers ("Madame Butterfly") (Puccini)	I	VI	20	346	89008	3.00
	II	XXVIII	135	346		
	IV	XXI	247	346		
Duke of Marlborough (Old French)	I	XVIII	40	297	17725	.75
	II	IV	80	297		
Ecco purch'a voi ritorno—"Orfeo" (Monteverde)	IV	II	208	331	17718	.75
Egmont Overture (Beethoven)	II	XIII	99	268	35493	1.25
Ehre Gottes aus der Natur Die (Beethoven)	II	XIII	99	267	63794	.75
Eil Molei Rachmin (Hebrew)	II	I	69	318	17745	.75
Ein' Feste Burg (Luther)	I	XIX	43	323	16159	.75
Élégie (Massenet)	II	XXVII	134	324	88014	3.00
	III	V	153	324		
Elijah—If With All Your Hearts (Mendelssohn)	IV	IX	224	326	74088	1.50
Elijah—It is Enough	IV	IX	224	326	74380	1.50
Elsa's Dream ("Lohengrin") (Wagner)	II	XIX	118	385	88038	3.00
	IV	XIII	232	385		
Emperor Quartet (Haydn)	III	XXVI	193	310	74516	1.50
Entr'acte ("Jewels of the Madonna") (Wolf-Ferrari)	II	XXII	123	394	35381	1.25
	III	XXX	200	394		
Erda's Warning ("The Rhinegold") (Wagner)	IV	XIV	234	387	88092	3.00
Erlkönig (The Erlking) (Schubert)	I	II	14	356	88342	3.00
	II	XIV	102	356		
Ernani— O Sommo Carlo (Verdi)	IV	XVIII	242	376	35170	1.25
Ernani—O Ferma, crudele						
Etude (Opus 10, No. 5) (Chopin) (Piano)	II	XVII	111	284	74260	1.50

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Etude in F Minor (Liszt) (Piano)	III	XXII	182	321	88402	3.00
Eurydice—Non piango e non sospiro (Caccini)	IV	II	207	280	45069	1.50
Eurydice—Funeste Piaggie (Peri)	II	VI	86	343	55051	1.50
	IV	II	207	343		
Evening Star ("Tannhauser") (Wagner)	IV	XII	231	384	88154	3.00
Ever Since the Day ("Louise") (Charpentier)	IV	XXVII	256	283	74252	1.50
Ewig, Liebe Heimat (German Folk Song)	I	VII	21	298	63779	.75
Exultate Justi (Gregorian)	II	III	76	304	61123	1.00
Fackeltanz (Torch Dance) (Meyerbeer)	III	XVIII	169	330	35505	1.25
Fairer Than the Lily—Romanza—"Les Huguenots" (Meyerbeer)	IV	XI	228	330	88210	3.00
Faithfu' Johnie (Beethoven)	II	XIII	99	267	74129	1.50
Farewell to the Forest (Mendelssohn)	III	XIV	165	326	17216	.75
Fatal Stone, The—Duet ("Aida") (Verdi)	II	XX	119	379	89028	4.00
	IV	XIX	244	379		
Faust—Trio du duel (What is Your Will) (Gounod)	I	VII	21	301	95206	5.00
Faust—Prison Scene	II	XX	119	301	95203	5.00
Faust—Entire Opera (Optional)	IV	XXIV	252	301		
Ferma Crudele ("Ernani") (Verdi)	IV	XVIII	242	376	35170	1.25
Fidelio—Prisoners' Chorus (Beethoven)	IV	VII	219	268	35576	1.25
Fifth Symphony—First Movement (Beethoven)	III	XXV	192	271	18124	.75
Fifth Symphony—Andante (Beethoven)	II	XIII	99	272	35580	1.25
Fifth Symphony—Andante (Beethoven)	III	IV	152	272	35580	1.25
Fifth Symphony—Scherzo (Beethoven)	III	VI	154	272	18278	.75
Fifth Symphony—Finale	III	XXV	192	273	35637	1.25
Filiae Jerusalem (Gabrieli)	II	V	83	297	71023	1.50
Finale—Act 3 ("Boris Goudonow") (Moussorgsky)	IV	XVI	238	332	76031	2.00
Finlandia (Sibelius)	II	XXIV	128	365	35505	1.25
Fjallnaspolka (Swedish Mountain Polka)	I	XXV	51	371	17085	.75
Fleeting Vision ("Herodiade") (Massenet)	IV	XXVI	255	324	88153	3.00
Flying Dutchman—Overture	IV	XII	231	382	31787	1.00
Flying Dutchman—Senta's Ballad (Wagner)	IV	I	204	383	88116	3.00
	IV	XII	231	383		
Flying Dutchman—Spinning Chorus	I	VI	20	382	35494	1.25
	II	XIX	118	382		
Follow Me ("Mefistofele") (Boito)	IV	XX	245	278	87067	2.00
Freischutz, Der—Overture (Von Weber)	III	XVI	167	380	62636	.75
	III	XXVIII	197	380		
	IV	VIII	221	380		
Freischutz, Der—Prayer of Agatha	IV	VIII	221	384	62636	.75
Freischutz, Der—Through the Forest Freischutz, Der—Jetzt ist wohl ihr Fenster offen	IV	VIII	221	380	45078	1.00
From the Heavens Now I Fly ("Comus") (Lawes)	II	VI	86	319	35549	1.25
	IV	II	208	319		
From the Land of the Sky Blue Water (Cadman)	II	XXX	141	289	64516	1.00
Funeral March (Chopin)	II	XVII	111	285	35157	1.25
	III	XVIII	169	285		
Funeste Piaggie ("Eurydice") (Peri)	II	VI	86	343	55051	1.50
	IV	II	207	343		

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G Minor Symphony (Mozart)	II	XII	97	335	35482 35489	$1.25 1.25
Gamale Norge (Norwegian)	I	XXIV	49	340	65929	.75
Garibaldi Hymn (Italian)	I	XVI	36	316	16136	.75
Gathering Peascods (English Folk Dance)	I	XXIX	60	293	18010	.75
Gavotte ("Manon") (Massenet)	IV	XXVI	255	325	87023	2.00
Gavotte (Gretry) (Violin)	III	XXIII	185	304	64198	1.00
Gavotte (Gretry) (Xylophone)	III	XIX	171	304	17917	.75
Gavotte (Mozart) (Xylophone)	III	XIX	171	333	17917	.75
Gioconda, La—Voce di donna (Angelic Voice) (Ponchielli)	IV	XX	245	344	85104	3.00
Gioconda, La—Cielo e mar (Heaven and Ocean)	IV	XX	245	344	64070	1.00
Gioconda, La—Dance of the Hours	IV	XX	245	344	55044	1.50
Gloria Patri (Palestrina)	II	V	81	342	17548	.75
Gloria—Twelfth Mass (Mozart)	IV	IX	224	335	31589	1.00
Glory to God ("Messiah") (Handel)	II	VII	88	308	35499	1.25
	IV	III	210	308		
Good Friday Spell ("Parsifal") (Wagner)	IV	XV	237	390	55061	1.50
Good News (American Negro Spiritual)	I	XXX	62	338	17663	.75
Good Night (Bohemian Folk Song)	I	XX	44	277	88498	3.00
Götterdämmerung — Siegfried's Death March (Wagner)	II	XIX	118	388	35369	1.25
	III	XVIII	169	388		
	IV	XIV	234	388		
Grass Dance (Glacier Park Indians)	I	XV	34	315	17611	.75
	I	XXX	62	315		
	III	XX	174	315		
Greensleeves (Early English)	I	XXIX	59	292	17724	.75
Guide Thou My Steps—"Les Deux Journées" (Cherubini)	II	XVIII	114	283	55075	1.50
	IV	VII	219	283		
Gypsy Life (Schumann)	I	VIII	22	359	35254	1.25
Habanera ("Carmen") (Bizet)	I	IV	17	276	88085	3.00
	IV	XXV	253	276		
Hail to the Chief (Sanderson) (Scotch)	I	XXVIII	57	364	55052	1.50
Hallelujah Chorus ("Messiah") (Handel)	I	VIII	22	308	31770	1.00
	II	VIII	89	308		
	IV	I	204	308		
Han Mass Aa'n Lasse (Norwegian)	I	XXIV	49	340	65931	.75
Han Ole (Norwegian)	I	XXIV	49	340	65931	.75
Hansel and Gretel—Prelude (Humperdinck)	IV	XXVIII	258	313	*——	
Hansel and Gretel—Hexenritt und Knusperwalzer (Humperdinck)	IV	XXVIII	258	314	87131	2.00
Harmonious Blacksmith (Handel)	III	XXII	182	306	71041	1.50
Harp That Once Thro' Tara's Halls, The (Irish Folk Song)	I	XXVI	54	315	64259	1.00
Haste Thee Nymph ("L'Allegro") (Handel)	IV	IV	212	306	18123	.75
Have You Seen But a Whyte Lillie Grow (English)	I	XXIX	60	293	64320	1.00
Hear Me, Norma (Bellini) (Oboe and Clarinet)	III	XI	160	274	17174	.75
	III	XII	162	274		
Hebrew Chants	II	I	69	318	17745 17771	.75 .75
Heaven and Ocean ("La Gioconda") (Ponchielli)	IV	XX	245	344	64070	1.00

*New record in preparation.

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Heimweh (Longing for Home) (Hugo Wolf)	II	XXVI	131	393	64444	$1.00
Hérodiade—Fleeting Vision (Massenet)	IV	XXVI	255	324	88153	3.00
He Shall Feed His Flock ("Messiah") (Handel)	IV	III	210	307	85103	2.00
Hexenritt und Knusperwaltz ("Hansel and Gretel") (Humperdinck)	IV	XXVIII	258	314	87131	2.00
Highland Fling (Scotch)	I	XXVIII	57	363	17001	.75
Hippolyte et Aricie—Nightingale's Passion Song (Rameau)	II IV	VI V	86 212	347 347	74249	1.50
Hold Thy Peace, Thou Knave (Early English Round)	I	XXIX	59	364	17724	.75
Home To Our Mountains ("Trovatore") (Verdi)	I IV	VIII XVIII	22 242	377 377	89060	4.00
Ho-yo-to-ho (Brunnhilde's Battle Cry) (Wagner)	I IV	IV XIV	17 234	387 387	87002	2.00
Hubicka—Cradle Song (Smetana)	I II	III XXV	15 129	368 368	64213	1.00
Huguenots, Les—Benediction of the Swords (Meyerbeer)	II IV	XVIII XI	114 228	330 330	74275	1.50
Huguenots, Les—Nobil signori salute (Noble Sirs, I Salute You)	IV	XI	228	330	85107	3.00
Huguenots, Les—Romanza—Fairer Than the Lily	IV	XI	228	330	88210	3.00
Humoresque (Dvořák)	II	XXV	129	291	74163	1.50
Hungarian Airs, Improvization on Old (Gypsy Orchestra)	I	XXI	45	315	17462	.75
Hungarian Dance No. 5 (Brahms)	I	XXI	45	278	17973	.75
Hungarian Dance Nos. 20 and 21 (Brahms-Joachim)	I II III	XXI XXI XXI	45 121 178	278 278 278	74303	1.50
Hungarian Rhapsody No. 2 (Liszt)	I I II	I IX XVII	12 23 111	322 322 322	35352	1.25
Hunting Call of the Landgrave ("Tannhauser")	III	XVI	167	384	68352	1.25
Hymn of Charlemagne (Veni, Creator Spiritus)	II	III	76	282	55072	1.50
Hymn to St. John the Baptist (Church)	II	III	76	286		
Hymn to Apollo (Ancient Greek)	II	II	72	303	35279	1.25
I Attempt from Love's Sickness to Fly (Henry Purcell)	II IV	VI II	86 208	347 347	45092	1.00
Ich Grolle Nicht (I'll Not Complain) (Schumann)	II	XV	107	359	64519	1.00
Ich Liebe Dich (Beethoven)	II	XIII	99	268	64446	1.00
I Dreamt I Dwelt in Marble Halls ("Bohemian Girl") (Balfe)	IV	XVII	240	266	16398	.75
If With All Your Hearts ("Elijah") (Mendelssohn)	IV	IX	216	326	74088	1.50
I Have Lost My Eurydice ("Orfeo et Eurydice")	II	X	93	300	88285	3.00
Il Bianco cigno (Arcadelt)	II	V	83	263	17793	.75
I List the Trill of Golden Throat—Spring Song ("Natoma") (Herbert)	IV	XXX	262	313	74274	1.50
Im Herbst (In Autumn) (Franz)	II	XV	107	295	88542	3.00
Improvisation on Old Hungarian Airs	I	XXI	45	315	17462	.75
Ingemisco (Requiem Mass) (Verdi)	IV	XXIX	260	378	88514	3.00

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*	III	I	147	341		
Instruments of the Orchestra	III	IX	158	341	35236	$1.25
	III	XIII	163	341		
	III	VIII	156	341	35237	1.25
Intermezzo ("Cavalleria Rusticana") (Mascagni)	II	XXVIII	135	322	60074	.75
	IV	XXII	249	322		
Intermezzo ("Jewels of the Madonna") (Wolf-Ferrari)	II	XXII	123	394	35381	1.25
	III	XXX	200	394		
	I	XVI	36	394	35270	1.25
	II	XXVIII	135	394		
	IV	XXIII	250	394		
Intermezzo ("A Midsummer-Night's Dream") (Mendelssohn)	III	XIII	163	327	35527	1.25
Intermezzo (Meditation) ("Thais") (Massenet)	III	II	149	325	74135	1.50
	IV	XXVI	255	325		
Intorno all' idol mio (Cesti)	II	VI	86	282	45069	1.00
	IV	II	207	282		
Invocation ("Magic Flute") (Mozart)	IV	VI	216	334	85042	3.00
Irish Tune from County Derry (Arranged by Grainger)	I	XXVI	54	302	17897	.75
Isolde's Liebestod ("Tristan und Isolde") (Wagner)	III	XXIX	19	390	68210	1.25
	IV	XV	236	390	88058	3.00
Italian Symphony (Mendelssohn)	III	XXVIII	197	329	35452	1.25
It Is Enough ("Elijah") (Mendelssohn)	IV	IX	224	326	74380	1.50
It Was a Lover and His Lass (Morley) (English) (Optional)	I	XXIX	60	364	17634	.75
J'ai encor un tel pate (Troubadour)	II	IV	80	374	17760	.75
Jetzt ist wohl ihr Fenster offen ("Der Freischutz") (Von Weber)	IV	VIII	221	380	45078	1.00
Jewels of the Madonna—Intermezzo (Before Act III) (Wolf-Ferrari)	I	XVI	36	394	35270	1.25
	II	XXVIII	135	394		
	IV	XXIII	250	394		
Jewels of the Madonna—Intermezzo—Entr'acte (Before Act II)	II	XXII	123	394	35381	1.25
	III	XXX	200	394		
Jock o' Hazeldean (Scotch)	I	XXVIII	57	363	16961	.75
Jongleur de Notre Dame—Legend of the Sagebrush (Massenet)	IV	XXVI	255	324	74123	1.50
Joseph Mine (Calvisius)	II	V	84	281	17870	.75
Judas Maccabaeus—Sound an Alarm (Handel)	II	VII	88	307	74131	1.50
	IV	I	204	307		
Jupiter Symphony, 1st and 3d movements (Mozart)	II	XII	97	336	17707	.75
Jupiter Symphony, 2d and 4th movements	II	XII	97	337	35430	1.25
Kaleidoscope—Orientale, Op. 50, No. 9 (Cui)	II	XXIII	126	288	45066	1.00
Kamarinskaia (Russian Folk Dance)	I	XXII	47	352	17001	.75
Kamennoi-Ostrow (Rubinstein)	II	XXIII	126	352	55044	1.50
Kathleen Mavourneen (Irish)	I	XIV	31	315	74236	1.50
	I	XXVI	54	315		
Kawokores Rohe Adre (Like a Shepherd) (Hebrew)	II	I	69	318	17745	.75
King's Prayer ("Lohengrin") (Wagner)	III	XIV	165	386	64013	1.00
	IV	XIII	232	386		
Kinonikon (Greek Church)	II	II	72	303	63511	.75
Kolebalnia (Russian Folk Song)	I	XXII	47	353	63153	.75
Kol Nidrei (Arr. Max Bruch) (Old Hebrew)	II	I	69	318	74355	1.50

* New records, without announcements, in preparation.

	Course	Lesson	Analysis Page	Page	No.	
Königskinder—Dear Minstrel (Humperdinck)	IV	XXVIII	258	314	88405	$3.00
Kuu Home (Hawaiian)	I	XV	34	312	65348	.75
	III	XX	174	312		
Kyrie Eleison (Gregorian)	II	III	76	304	71001	1.50
Kyrie Kekraxa (Greek Church)	II	II	72	303	63511	.75
La ci darem ("Don Giovanni") (Mozart)	IV	VI	216	333	89015	4.00
La Donna e mobile (Woman is Fickle) ("Rigoletto") (Verdi)	IV	XVIII	242	377	87017	2.00
Lakmé—Bell Song (Delibes)	I	IV	17	290	74510	1.50
Lament for Charlemagne (Church) (French Latin Chant)	II	III	76	286	55072	1.50
L'Apres—Midi d'un Faune, Prelude (Debussy)	II	XXVII	134	289	35464	1.25
	III	XXX	201	289		
	IV	XXVII	255	289		
Largo (Handel)	II	VII	88	309	74155	1.50
	IV	IV	212	309		
Largo ("New World Symphony") (Dvořák)	II	XXII	124	291	35275	1.25
	III	XI	160	291		
	III	XXX	201	291		
Largo al factotum ("Barber of Seville") (Rossini)	IV	VII	219	350	88391	3.00
	II	XVIII	114	350		
Largo ("Xerxes") (Handel)	II	VII	88	309	74155	1.50
	IV	IV	212	309		
Laudnum Bunches (Morris Dance)	I	XXIX	60	293	17086	.75
L'Arlesienne Prelude (Bizet)	I	XVIII	40	277	35461	1.25
	III	XXX	200	277		
Lass With the Delicate Air, The (Arne)	I	XXIX	60	264	17190	.75
Last Seven Words of Christ (Heinrich Schütz)	II	VII	88	362	18173	.75
Last Seven Words of Christ (Recitative and Opening Chorus)	IV	III	210	362		
Legend of the Sagebrush ("Jongleur de Notre Dame") (Massenet)	IV	XXVI	255	324	74123	1.50
Leonore Overture No. 3 (Beethoven) Parts I, II, III	III	X	159	269	35268	1.25
	III	XV	166	269	35269	1.25
	III	XXVII	195	269		
L'Espoir que j'ai (Jannequin)	II	V	83	318	45083	1.00
Let Joy Abide (Russian Folk Song)	III	XX	174	352	61181	1.00
Lieber Spielmann (Dearest Fiddler) (Konigskinder) (Humperdinck)	IV	XXVIII	258	314	88405	3.00
Liebesfeier (Weingartner)	II	XXVI	132	391	87032	2.00
Liebesfreud (Old Vienna Waltz)	I	XIX	43	298	45066	1.00
Liebestraum (Liszt)	II	XVII	111	321	70046	1.25
Liebestreu (Brahms)	II	XXI	121	279	64500	1.00
Lieblicher Mond ("Rusalka") (Dvořák)	II	XXV	129	292	88519	3.00
	IV	XVI	238	292		
Like a Shepherd (Kawokares Rohe Adre) (Hebrew)	II	I	69	318	17745	.75
Linda Mia (Spanish Folk Song)	I	XVII	38	369	64042	1.00
Live a-Humble (American Negro Spiritual)	I	XXX	62	338	17663	.75
Loch Lomond (Scotch Folk Song)	I	XIII	30	363	64210	1.00
	I	XXVIII	57	363		
Lohengrin—Bridal Chorus (Wagner)	I	VIII	22	386	35494	1.25
	II	XIX	118	386		
	IV	XIII	232	386		

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Lohengrin—Swan Song	II	XIX	118	386	61203	$1.00
Lohengrin—Elsa's Dream	II	XIX	118	385	88038	3.00
	IV	XIII	232	385		
Lohengrin—King's Prayer	III	XIV	165	386	64013	1.00
	IV	XIII	232	386		
Lohengrin's Narrative	IV	XIII	232	386	76026	1.50
Lohengrin—Prelude	III	II	149	385	31779	1.25
	III	XVII	168	385		
	III	XXIX	199	385		
	IV	XIII	232	385		
Lohengrin—Prelude Act III	IV	XIII	232	386	62693	.75
Lo, Here the Gentle Lark (Bishop)	III	X	159	275	88073	3.05
Lo, How a Rose E'er Blooming (Praetorius)	II	V	84	345	17870	.70
Loreley (Die Lorelei) (German Folk Song) (Silcher)	I	XIX	43	366	88547	3.00
Lorelei Die (Liszt)	II	XVII	111	321	88204	3.00
Louise—Depuis le jour (Ever Since the Day) (Charpentier)	IV	XXVII	256	283	74252	1.50
Lucia di Lammermoor—Mad Scene (Donizetti)	II	XVIII	114	290	88299	3.00
	IV	X	226	290		
Lucia Sextette	IV	X	226	291	96200	7.00
Lucrezia Borgia—Brindisi (Donizetti)	IV	X	226	290	88188	3.00
Lullaby (Wiegenlied) (Brahms)	I	XIV	31	279	64402	1.00
	II	XXI	121	279		
Madame Butterfly—Duet of the Flowers (Puccini)	I	VI	20	346	89008	4.00
	II	XXVIII	135	346		
	IV	XXI	247	346		
Madame Butterfly—Some Day He'll Come	IV	XXI	247	346	88113	3.00
Madeleine—A Perfect Day (Victor Herbert)	IV	XXX	262	312	74385	1.50
Mad Scene—Lucia (Donizetti)	II	XVIII	114	290	88299	3.00
	IV	X	226	290		
Magic Flute—Overture (Mozart)	II	XII	97	334	68207	1.25
Magic Flute—Invocation	IV	VI	216	334	85042	3.00
Magic Flute—Papagena-Papageno (Duet)	II	XII	97	334	87510	3.00
	IV	VI	216	334		
Magic Tones—Queen of Sheba (Goldmark)	IV	XXVIII	258	301	87041	2.00
Mandolinata, La (Paladilhe)	I	II	14	316	64160	1.00
Manon—Gavotte (Massenet)	IV	XXVI	255	325	87023	2.00
Manzoni Requiem Mass—See Confutatis and Ingemisco.						
Marche Hongroise (Rakoczy) ("Damnation de Faust") (Berlioz)	I	XXI	45	274	35462	1.25
	II	XVI	109	274		
	III	XXVIII	197	274		
Marche Slav (Tschaikowsky)	I	XIII	30	375	70050	1.25
	II	XXII	123	375		
	III	VI	154	375		
	III	XIII	163	375		
	III	XXX	201	375		
Marlborough, Duke of (Old French)	I	XVIII	40	297	17725	.75
	II	IV	80	297		
Marriage of Figaro—Voi Che Sapete (Mozart)	IV	VI	216	335	88067	3.00
Marseillaise (De l'Isle) (French)	I	XIV	31	320	74039	1.50
Martha—Spinning Wheel Quartet	IV	XVII	240	294	70052	1.25

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Masque of Comus (Milton-Lawes)	II	VI	86	319	35549	$1.25
	IV	II	208	319		
Mass in C Minor—Requiem Aeternan (Cherubini)	IV	IX	224	284	55075	1.50
May Pole Dance (English Folk Dance)	I	XXIX	59	293	17087	.75
Mazurka No. 2 in A Flat Major (Op. 50) (Chopin)	I	XXIII	48	285	64224	1.00
	III	XXII	182	285		
Medicine Song (Glacier Park Indians)	I	XV	34	315	17611	.75
	I	XXX	62	315		
	III	XX	174	320		
Meditation ("Thais") (Massenet)	III	II	149	325	74135	1.50
	IV	XXVI	255	325		
Mefistofele—Follow Me (Boito)	IV	XX	245	278	87067	2.00
Meistersinger—Prelude (Wagner)	III	XXIX	199	388	68207	1.25
Meistersinger—Prize Song	II	XIX	118	389	70080	1.25
	IV	XV	236	389		
Melodie ("Orfeo") (Gluck)	II	X	93	300	64075	1.00
Melody in F (Orchestra)	I	I	12	351	60051	.75
Melody in F ('Cello)	III	V	153	351	45096	1.00
Men of Harlech (Welsh)	I	XXVII	55	392	17180	.75
Mentra Gwen (Welsh)	I	XXVII	55	392	64141	1.00
Menuet—See also Minuet.						
Menuet des Follets (Will-o'-the-Wisp) ("Damnation de Faust") (Berlioz)	II	XVI	109	275	35462	1.25
	III	XXVIII	197	275		
Menuetto—Quartet in C Minor (Beethoven)	III	XXVI	193	268	17964	.75
Merci Clamant (Troubadour)	II	IV	80	373	17760	.75
Merry Wives of Windsor—Overture (Nicolai)	IV	XVII	240	338	35270	1.25
Messiah—The Trumpet Shall Sound (Handel)	III	XV	166	308	74080	1.50
Messiah—He Shall Feed His Flock	IV	III	210	307	85103	3.00
Messiah—Hallelujah Chorus	I	VIII	22	308	31770	1.00
	II	VIII	89	308		
	IV	I	204	308		
Messiah—And the Glory of the Lord—Glory to God—Pastoral Symphony	II	VII	88	307	35499	1.25
	III	XXIV	190	307		
	IV	III	210	308		
Midsummer-Night's Dream—Overture (Mendelssohn)	II	XV	107	327	31819	1.00
	IV	VIII	221	327		
Midsummer-Night's Dream—Intermezzo (after Act II)	III	XIII	163	327	35527	1.25
Midsummer-Night's Dream—Chorus—You Spotted Snakes (Act II)	IV	VIII	221	328	55060	1.50
Midsummer-Night's Dream—Nocturne (after Act III)	III	XVI	167	328	35527	1.25
Midsummer-Night's Dream—Wedding March	I	IX	23	328	55048	1.50
Mignon—Overture (Thomas)	IV	XXIV	252	372	17909	.75
Mignon—Entire Opera (Optional)	IV	XXIV	252	373		
Military Symphony—Allegro-Allegretto	II	XI	96	311	35311	1.25
Military Symphony—Minuet and Presto (Haydn)	II	XI	96	311	35520	1.25
Minstrel Boy, The (Irish Folk Song)	I	XXVI	54	315	64117	1.00
Minuet—Military Symphony (Haydn)	II	XI	96	311	35520	1.25
Minuet (Gluck) (Bells)	III	XIX	171	299	17917	.75

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Minuet—Quartet in C Minor (Op. 18, No. 4) (Beethoven)	III	XXVI	193	268	17964	$0.75
Minuet (Haydn)	II	XI	96	310	64135	1.00
Minuet (Mozart)	III	XIX	171	333	17917	.75
Minuet—Quartet in D Minor (Mozart)	III	XXVI	193		64661	1.00
Minuet des Follets (Will-o'-the-Wisp) ("Damnation de Faust") (Berlioz)	II	XVI	109	275	35462	1.25
	III	X	159	275		
	III	XXVIII	197	275		
Minute Waltz (Chopin)	I	I	12	285	64076	1.00
Miserere ("Il Trovatore") (Verdi) (Cornet and Trombone)	III	XVII	168	377	16371	.75
Molodka (Russian Dance Song)	I	XV	34	353	70034	1.25
	I	XXII	47	353		
	III	XX	174	353		
Molto Lento (String Quartet) (Rubinstein)	I	IX	23	352	35506	1.25
	III	II	149	352		
	III	XXVI	193	352		
Mon Coeur se Recommande a vous (Orlando di Lassus)	II	V	83	290	17793	.75
Mondnacht (Moonlight) (Schumann)	II	XV	108	360	64554	1.00
Monologue ("Rigoletto") (Verdi)	IV	XVIII	242	377	92041	3.00
Morning ("Peer Gynt") (Grieg)	II	XXIV	128	304	35470	1.25
Morgen (Morning) (Richard Strauss)	II	XXVI	131	370	64339	1.00
Morris Dance—Laudnum Bunches (English)	I	XXIX	60	293	17086	.75
Morris Dance—Henry VIII Suite (Edward German)	II	XXIX	139	299	35530	1.25
Moskow (Mother Moscow) (Russian)	I	XXII	47	353	65147	.75
Mountain March—See Norwegian.						
Mountain Polka—See Swedish.						
Musetta Waltz ("La Bohême") (Puccini)	IV	XXI	247	346	64560	1.00
My Heart at Thy Sweet Voice ("Samson et Dalila") (Saint-Saëns)	IV	XXVII	256	355	88199	3.00
My Heart Ever Faithful (Bach)	II	IX	92	265	88575	3.00
My Mother Bids Me Bind My Hair (Haydn)	II	XI	96	311	45092	1.00
My Old Kentucky Home (Foster)	I	XXX	62	294	16389	.75
My Tears Shall Flow ("Rinaldo") (Handel)	II	VIII	89	308	88189	3.00
	IV	IV	212	308		
National Hymn of Norway (Sinding)	I	XXIV	49	367	16596	.75
National Airs of Sweden	I	XXV	51	370		
Natoma—Dagger Dance (Herbert)	II	XXX	137	313	70049	1.25
	III	XIX	171	313		
	IV	XXX	262	313		
Natoma—Spring Song (I List the Trill of Golden Throat)	IV	XXX	262	313	74274	1.50
Nightingale's Passion Song (Rameau)	II	VI	86	347	74249	1.50
	IV	V	214	347		
Nightingale's Song (Real Bird)	I	XI	26		45057	1.00
Nobil Signori Salute ("Les Huguenots") (Meyerbeer)	IV	XI	228	330	85107	3.00
Nocturne—Midsummer-Night's Dream (Mendelssohn)	III	XVI	167	328	35527	1.25
Non piango e non sospiro ("Eurydice") (Caccini)	II	VI	86	280	45069	1.00
	IV	II	207	280		
Norma—Casta Diva (Bellini)	IV	X	226	273	88104	3.00
Norwegian Mountain March (Folk Dance)	I	XXIV	49	341	17160	.75

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	Course	Lesson	Analysis Page	Page	No.	
Norwegian National Hymn (Sinding)	I	XXIV	49	367	16596	$0.75
Nutcracker Suite (Tschaikowsky)	III	XIII	163	375	45053	1.00
	III	XIX	171	375		
Oberon—Overture (Von Weber)	IV	VIII	221	381	35166	1.25
O Cessate di Piagarmi (Scarlatti)	III	II	208	356	17718	.75
Offertorio e Communione (Gregorian)	II	III	76	304	61108	1.00
Oh, Hall of Song ("Tannhauser") (Wagner)	IV	XII	231	384	88057	3.00
Oh, Lovely Moon ("Rusalka") (Dvořák)	II	XXV	129	292	88519	3.00
	IV	XVI	238	292		
Oh, Sleep! Why Dost Thou Leave Me ("Semele") (Handel)	II	VIII	89	309	74423	1.50
Old Folks at Home (Foster)	I	XXX	62	294	16389	.75
Old Slav Melody (Slovácka Pisen)	I	XX	44	277	87215	2.00
Onaway, Awake Beloved (Coleridge-Taylor)	II	XXIX	138	287	55059	1.50
On My Care Relying ("Orfeo") (Gluck)	II	X	93	300	89041	4.00
	IV	V	214	300		
On the Beautiful Blue Danube (Johann Strauss)	II	XXVI	131	369	35289	1.25
On the Wings of Song (Mendelssohn)	II	XV	107	325	45065	1.00
On With the Play ("Pagliacci") (Leoncavallo)	IV	XXII	249	320	88061	3.00
Opening Chorus—("Cavalleria Rusticana") (Mascagni)	IV	XXII	249	323	68218	1.25
Orfeo ed Eurydice—Che Faro senza Eurydice (I Have Lost My Eurydice) (Gluck)	II	X	93	300	88285	3.00
	IV	V	214	300		
Orfeo ed Eurydice—Melodie (Air from Orfeo ed Eurydice)	II	X	93	300	64075	1.00
Orfeo ed Eurydice—On My Care Relying (Su e con me vieni Cara)	II	X	93	300	89041	4.00
	IV	V	214	300		
Orfeo—Ecco purch'a voi ritorno (Monteverde)	IV	II	208	331	17718	.75
Orfeo—Tu se' morta (Monteverde)	IV	II	207	332	45083	1.00
Orientale ("Kaleidoscope") (Cui)	II	XXIII	126	288	45066	1.00
O Sole Mio (Italian)	I	XIV	31	317	64136	1.00
O Sommo Carlo ("Ernani") (Verdi)	IV	XVIII	242	376	35170	1.25
Ossian's Ode ("Werther") (Massenet)	IV	XXVI	255	325	64234	1.00
Otello—Willow Song (Verdi)	IV	XIX	244	379	88148	3.00
Otello—We Swear by Heaven and Earth (Duet)	I	VII	21	379	89075	4.00
	IV	XIX	244	379		
Otello—Credo	II	XX	119	379	88328	3.00
	IV	XIX	244	379		
Our Love ("Cristoforo Colombo") (Franchetti)	IV	XXIII	250	295	88486	3.00
Over Azure Fields—Aria ("Andrea Chenier") (Giordano)	IV	XXIII	250	299	88060	3.00
Overture—Bartered Bride (Smetana)	I	XX	44	368	35148	1.25
	II	XXV	129	368		
	IV	XVI	238	368		
Overture—Carnaval Romain (Berlioz)	II	XV	109	275	35241	1.25
Overture—From D Major Suite (Bach)	III	XXIV	190	265	*———	
Overture—Egmont (Beethoven)	II	XIII	99	268	35493	1.25
Overture—1812 (Tschaikowsky)	II	XXIII	126	375	31739	1.00
Overture—Flying Dutchman (Wagner)	IV	XII	231	382	31787	1.00

* New record in preparation.

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	Course	Lesson	Analysis Page	Page	No.	
Overture—Freischütz (Von Weber)	III	XVI	167	380	62636	$0.75
	III	XXVIII	197	380		
	IV	VIII	221	380		
Overture—Leonore No. 3 (Beethoven)	III	X	159	268	35268	1.25
	III	XV	166	268		
	III	XXVII	195	268	35269	1.25
Overture—Magic Flute (Mozart)	II	XII	94	334	68207	1.25
Overture—Merry Wives of Windsor (Nicolai)	IV	XVII	240	338	35270	1.25
Overture—Midsummer-Night's Dream (Mendelssohn)	II	XV	107	327	31819	1.00
	IV	VIII	194	327		
Overture—Mignon (Thomas)	IV	XXIV	252	372	17909	.75
Overture—Oberon (Von Weber)	IV	VIII	221	381	35166	1.25
Overture—Rienzi (Wagner)	IV	XII	231	382	35387	1.25
Overture—Sakuntala (Goldmark)	II	XXVI	131	300	*——	
Overture—Tannhauser (Wagner)	II	XIX	118	383	68205	1.25
	III	XII	162	383		
	III	IV	152	383		
Overture—William Tell—Parts I, II (Rossini)	II	XVIII	114	351	17815	.75
Overture—William Tell—Parts III, IV	II	XVIII	114	351	18012	.75
Pagliacci, I—Prologue (Leoncavallo)	II	XXVIII	135	319	88029	3.00
	IV	XXII	249	319	92040	3.00
Pagliacci, I—On With the Play (Vesti la giubba)	IV	XXII	249	320	88061	3.00
Pagliacci, I—Ye Birds Without Number	IV	XXII	249	320	88398	3.00
Panis Angelicus (Franck)	II	XXVII	134	295	74399	1.50
	IV	XXIX	260	295		
Papagena-Papageno—Magic Flute (Mozart)	II	XII	97	334	87510	3.00
	IV	VI	216	334		
Parsifal—Procession of Knights (Wagner)	III	XIX	171	391	31735	1.00
	IV	XV	237	391		
Parsifal—Amfortas' Prayer	II	XIX	118	391	74406	1.50
	IV	XV	237	391		
Parsifal—Good Friday Spell	IV	XV	237	390	55061	1.50
Pastoral Symphony—Andante (Beethoven)	III	V	153	273	35320	1.25
	III	XXVII	195	273		
Pastoral Symphony from "Messiah" (Handel)	II	VII	88	307	35499	1.25
	III	XXIV	190	307		
	IV	III	210	307		
Pathetique Symphony—Adagio Lamentoso (Tschaikowsky)	II	XXIII	126	376	31800	1.00
Pearl of Brazil—Thou Brilliant Bird (David)	I	XI	26	289	88318	3.00
Peer Gynt Suite—Parts I, II (Grieg)	II	XXII	123	304	35470	1.25
Peer Gynt Suite—Morning and Ase's Death	II	XXIV	128	304		
Peer Gynt Suite—Solvejg's Song	II	XXIV	128	306	70072	1.25
Peer Gynt Suite—In the Hall of the Mountain King	III	XIII	163	305	18042	.75
Pensieroso, Il—Sweet Bird (Handel) (Flute and Oboe)	III	XI	160	307	17174	.75
Pensieroso, Il—Sweet Bird (Handel) (Soprano Solo)	IV	IV	212	307	88068	3.00
Perfect Day, A (Carrie Jacobs-Bond)	I	II	14	278	64306	1.00
Perfect Day ("Madeleine") (Victor Herbert)	IV	XXX	262	312	74385	1.50

* New record in preparation.

	Course	Lesson	Analysis Page	Page	No.	
Pilgrims' Chorus ("Tannhauser") (Wagner)	I	VII	21	384	17563	$0.75
Pilgrims' Chorus ("Tannhauser") (Wagner) (Brass Quartet)	III	XIV	165	384	17133	.75
Pilgrims' Chorus ("Tannhauser") (Wagner)	III	XI	160	384	68352	1.25
	III	XVI	167	384		
	IV	XII	231	384		
Pique Dame—Duet (Tschaikowsky)	IV	XVI	238	376	61136	1.00
Polish Folk Songs	I	XXIII	48	344	63460	.75
Polonaise Militaire (Chopin)	II	XVII	111	285	35241	1.25
Polonaise Op. 38 (Vieuxtemps)	III	XXI	178	379	64028	1.00
Pomp and Circumstance March (Elgar)	II	XXIX	138	292	35247	1.25
Populo Meus (Palestrina)	II	V	84	342	17548	.75
Pour mal tems, ni pour gelee (Troubadour)	II	IV	80	374	17760	.75
Praeludium (Bach)	II	IX	91	266	74332	1.50
	III	III	151	266		
Prayer of Agatha ("Der Freischutz") (Von Weber)	IV	VIII	221	381	62636	.75
Prelude—L'Arlesienne Suite (Bizet)	I	XVIII	40	277	35461	1.25
	III	XXX	201	277		
Prelude—L'Apres—Midi d'un Faune (Debussy)	II	XXVII	134	289	35464	1.25
	III	XXX	201	289		
	IV	XXVII	256	289		
Prelude (Op. 28, No. 4) (Chopin)	II	XVII	111	286	74260	1.50
Prelude ("Hansel and Gretel") (Humperdinck)	IV	XXVIII	258	313	*——	
Prelude—("Lohengrin") (Wagner)	III	II	149	385	31779	1.00
	III	XVII	168	385		
	III	XXIX	198	385		
	IV	XIII	232	385		
Prelude, Act III ("Lohengrin") (Wagner)	IV	XIII	232	386	62693	.75
Prelude ("Meistersinger") (Wagner)	III	XXIX	199	388	68207	1.25
Prelude ("Tristan und Isolde") (Wagner)	III	XXIX	199	389	68210	1.25
	IV	XV	236	389		
Priere (Prayer) (Hasselmans)	III	VII	155	310	70027	1.25
Prison Scene ("Faust") (Gounod)	II	XX	119	301	95203	5.00
Prize Song ("Meistersinger") (Wagner)	II	XVII	118	389	70080	1.25
	IV	XV	236	389		
Procession, La (César Franck)	II	XXVII	134		88556	3.00
Procession of the Knights ("Parsifal") (Wagner)	III	XIX	171	391	31735	1.00
	IV	XV	237	391		
Prologue ("I Pagliacci") (Leoncavallo)	II	XXVIII	135	319	88029	3.00
	IV	XXII	249	319	92040	3.00
Prophet Bird (Vogel als Prophete) (Schumann)	II	XV	107	362	74285	1.50
	III	XXII	182	362		
Prophete, Le—Ah! Mon Fils (Meyerbeer)	II	XVIII	114	331	88187	3.00
	IV	XI	228	331		
Psalm 100, Psalm 107 (Early American—Puritan)	I	XXX	62	347	17646	.75
Queen of Sheba—Magic Tones (Goldmark)	IV	XXVIII	258	301	87041	2.00
Quis est Homo—Stabat Mater (Rossini)	IV	IX	224	351	88380	3.00
Rakoczy March ("Damnation of Faust") (Berlioz)	I	XXI	45	274	35462	1.25
	II	XVI	109	274		
	III	XXVIII	197	274		
Redemption—Unfold Ye Portals (Gounod)	IV	XXIX	260	302	35075	1.25

* New record in preparation.

	Course	Lesson	Analysis Page	Page	No.	
Regina Coeli ("Cavalleria Rusticana") (Mascagni)	IV	XXII	249		68218	$1.25
Re Pastore, Il (The Shepherd King) Air (Mozart)	III	III	152	333	89074	4.00
Requiem Aeternam (from Mass in C Minor) (Cherubini)	IV	IX	224	284	55075	1.50
Reverie du Soir ("Suite Algerienne") (Saint-Saëns)	III	III	152		*——	
Revoltosa, La—Aria (Chapi)	I	XVII	38	282	88526	3.00
Rhinegold—Erda's Warning (Wagner)	IV	XIV	234	387	88092	3.00
Ride of the Valkyries ("Die Walkure") (Wagner)	II	XIX	118	387	35369	1.25
	III	XXIX	199	387	62693	1.25
	IV	XIV	234	387	62693	.75
Rienzi Overture (Wagner)	IV	XII	231	382	35387	1.25
Rigadon de Dardanus (Rameau)	III	XXIII	186	348	67201	.75
Rigaudon (Monsigny)	III	XXIII	186	331	64201	1.00
Rigoletto—Monologue (Verdi)	IV	XVIII	242	377	92041	3.00
Rigoletto—La Donna e mobile	IV	XVIII	242	377	87017	2.00
Rinaldo—My Tears Shall Flow (Handel)	II	VIII	89	308	88189	3.00
	IV	IV	212	308		
Rinnce Fada (Irish Folk Dance)	I	XXVI	54	315	17840	.75
Robins m'aime (Troubadour)	II	IV	80	374	17760	.75
Romanza ("Les Hugenots") ("Fairer Than the Lily") (Meyerbeer)	IV	XI	228	330	88210	3.00
Romanza Andaluza (Sarasate)	I	XVII	38	355	74367	1.50
	III	XXI	179	355		
Romeo and Juliet—Waltz Song (Gounod)	I	II	14	302	74512	1.50
	II	XX	119	302		
Roumeliotica (Greek Mountaineer's Dance Song)	II	II	72	303	63535	.75
Royal March of Italy (Italian)	I	XVI	36		16136	.75
Rudolph's Narrative ("La Bohême") (Puccini)	IV	XXI	247	345	88002	3.00
Rusalka—Lieblicher Mond (Oh Lovely Moon)	II	XXV	129	292	88519	3.00
	IV	XVI	238	292		
Russian Fantasie (Cornet Solo)	III	XV	166	353	16313	.75
Sabrina Fair ("Comus") (Lawes)	II	VI	86	319	35549	1.25
	IV	II	208	319		
Sakuntala Overture (Goldmark)	II	XXVI	131	300	*——	
Samson et Dalila—(Saint-Saëns) My Heart at Thy Sweet Voice	IV	XXVII	256	355	88199	3.00
Samson et Dalila—Spring Flowers (Women's Chorus)	IV	XXVII	256	354	17624	.75
Samson et Dalila—Dalila's Song of Spring	IV	XXVII	256	354	74430	1.50
Samson—Total Eclipse (Handel)	II	VIII	89	308	74403	1.50
	IV	III	210	308		
St. Patrick's Day (Irish Folk Dance)	I	XIII	30	316	17002	.75
	I	XXVI	51	316		
St. Paul—But the Lord is Mindful of His Own	I	IV	17	327	88191	3.00
	IV	I	204	327		
	IV	IX	224	327		
Santa Lucia (Italian Folk Song)	I	X	26	317	16882	.75
	I	XIII	30	317		
	I	XVI	36	317		
Sapphische Ode (Brahms)	II	XXI	121	279	87239	2.00

*New record in preparation.

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Scherzo (Dittersdorf)	III	XXIII	185	290	74294	$1.50
Scherzo—Quartet in C Minor (Op. 18, No. 4) (Beethoven)	I	IX	23	270	35506	1.25
	III	II	149	270		
	III	XXVI	193	270		
Scherzo—Quartet in F Major (Op. 18, No. 1) (Beethoven)	III	XXVI	193	270	17964	.75
Scherzo—Fifth Symphony (Beethoven)	III	VI	154	272	18278	.75
Schön Rottraut (German Folk Song)	I	VII	21	298	63779	.75
Scotch Medley March (Bagpipes)	I	XV	34	363	17140	.75
	I	XXVIII	57	363		
Scots Wha Hae' (Scotch)	I	XXVIII	57	363	16961	.75
Sea Gull's Cry (Russian) (Grodski)	I	VI	20	306	61143	1.00
Segreto di Susanna (Secret of Suzanne) Dost Thou Remember (Duet) (Wolf-Ferrari)	IV	XXIII	250	394	89057	4.00
Sellenger's Round (English Folk Dance)	I	XXIX	60	293	18010	.75
Senta's Ballad ("The Flying Dutchman") (Wagner)	IV	I	204	383	88116	3.00
	IV	XII	231	383		
Serenade—Damnation of Faust (Berlioz)	II	XV	109	275	81034	1.00
Serenade (Drigo)	I	IX	23	291	17600	.75
Serenade (Schubert)	II	XIV	102	357	64093	1.00
Serenade (Titl) (Viola and Flute)	III	IV	152	373	31337	1.00
Seven Last Words of Christ (Schütz)	II	VII	88	362	18173	.75
	IV	III	210	362		
Sextette ("Lucia di Lammermoor") (Donizetti)	IV	X	218	291	96200	7.00
Shepherds' Dance—Henry VIII Suite (Edward German)	II	XXIX	138	299	35530	1.25
Shepherds' Hey (English) (Arr. Grainger)	I	XXIX	60	302	17897	.75
	II	XXIX	138	302		
Shepherd's Song ("Tannhäuser") (Wagner)	III	XI	160	384	68352	1.25
Siciliana ("Cavalleria Rusticana") (Mascagni)	IV	XXII	249	323	87072	2.00
Siegfried's Death March ("Götterdämerung") (Wagner)	II	XIX	118	388	35369	1.25
	III	XVIII	169	388		
	IV	XIV	234	398		
Siegfried's Horn Call (Wagner)	III	XVI	167	388	17174	.75
Siegmund's Love Song ("Die Walkure") (Wagner)	III	V	153	387	88276	3.00
	IV	XIV	234	387		
Slavonic Dance No. 2 (Dvořák)	I	XX	44	292	74437	1.50
	II	XXV	129	292		
Slovacka Pisen (Old Slav Melody)	I	XX	44	277	87215	2.00
Slumber Song (Popper)	III	V	153	344	45072	1.00
Snow Maiden—Song of the Shepherd Lehl (Rimsky-Korsakoff)	II	XXIII	126	349	64209	1.00
	IV	XVI	238	349		
Solvejg's Song ("Peer Gynt")	II	XXIV	128	306	70072	1.25
Some Day He'll Come ("Mme. Butterfly") (Puccini)	IV	XXI	247	346	88113	3.00
Sonnambula, La—When Daylight's Going (Bellini)	IV	X	226	274	62642	.75
Song of a Captive Nightingale (Real Bird)	I	XI	27		45057	1.00
Song of the Shepherd Lehl ("Snow Maiden") (Rimsky-Korsakoff)	II	XXIII	126	349	64209	1.00
	IV	XVI	238	349		
Song of a Thrush (Real Bird)	I	XI	27		45057	1.00
Song of Volga Boatmen (Ei Uchnem) (Russian Folk Song)	I	XXII	47	353	65147	.75

	Course	Lesson	Analysis Page	Analysis Page	No.	
Songs My Mother Taught Me (Dvořák)	II	XXV	129	291	87051	$2.00
Songs of our Native Birds (Charles Kellogg)	I	XI	27		55049	1.50
Sorrow (Song Without Words) (Mendelssohn)	II	XV	107	328	17805	.75
Sound An Alarm ("Judas Maccabaeus") (Handel)	II	VII	88	307	74131	1.50
	IV	I	204	307		
Souvenir de Moscow (Wieniawski)	I	XXIII	48	392	74051	1.50
	III	III	151	392		
	III	XXI	178	392		
Spanish Dance (Granados)	I	XVII	38	303	64556	1.00
Spinning Chorus ("Flying Dutchman") Wagner	I	VI	20	382	35494	1.25
	II	XIX	118	382		
Spinning Song (Mendelssohn)	I	III	15	328	35159	1.25
Spinning Wheel (Spindler)	III	X	159	369	60026	.75
Spinning Wheel Quartet ("Martha") (Flotow)	IV	XVII	240	294	70052	1.25
Spring Flowers ("Samson et Dalila") (Saint-Saëns)	IV	XXVII	256	354	17624	.75
Spring Song (Mendelssohn) (Piano)	II	XV	107	329	74285	1.50
	III	XXII	182	329		
Spring Song (Pinsuti)	III	XIV	165	343	17216	.75
Spring Song—I List to the Trill of Golden Throat ("Natoma") (Herbert)	IV	XXX	262	313	74274	1.50
Spring Voices (Strauss)	I	XI	27	370	16835	.75
Stabat Mater—Cujus Animam (Rossini) (Trombone)	III	XVII	168	351	35157	1.25
Stabat Mater—Cujus Animam (Rossini) (Vocal)	IV	IX	224	350	88460	3.00
Stabat Mater—Quis est Homo	IV	IX	224	351	88380	3.00
Star Spangled Banner (Key)	I	XIV	31	318	17579	.75
	I	XXX	62	318		
Stizzoso mio stizzoso ("La Serva Padrona") (Pergolesi)	IV	IV	212	343	55051	1.50
Suite in D Major—Overture and Dances (Bach)	II	IX	92	265	35656*	1.25
	III	XXIV	190	265		
Suite in D Major—Air (called Air for G String)	II	IX	92	265		
	III	XXIV	190	265		
Sumer is Icumen In (Old English Canon, 1226)	II	V	83	294	35279	1.25
Summertime (Minnesinger)	II	IV	80	331	17290	.75
Sun in the Sky Stop Shining (Russian)	I	XV	34	353	70034	1.25
	III	XXII	47	353		
	II	XX	174	353		
Surprise Symphony (Haydn)	II	XI	96	311	35243	1.25
					35244	1.25
Swan, The (Le Cygne) (Saint-Saëns)	III	V	153	354	45096	1.00
Swan Song ("Lohengrin") (Wagner)	II	XIX	118	386	61203	1.00
Swedish Folk Song—"When I Was Seventeen"	I	XXV	51	371	87270	2.00
Swedish Folk Songs with Lute	I	XXV	51	371	63429	.75
Swedish Mountain Polka (Folk Dance)	I	XXV	51	371	17085	.75
Swedish National Air	I	XXV	51	370	16596	.75
Swedish Violins (Old)	I	XXV	51		65798	.75
Swedish Wedding March (Sodermann)	I	III	15	369	35159	1.25
	I	XXV	51	369		

* Other records in preparation.

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Sweet Bird ("Il Pensieroso") (Handel) (Flute and Oboe)	III	XI	160	307	17174	$0.75
Sweet Bird ("Il Pensieroso") (Handel) (Vocal)	IV	IV	212	307	88068	3 00
Sweet Echo ("Comus")	IV	II	208	319	35549	1 25
Sweet the Angelus is Ringing (Smart)	I	VI	20	368	55055	1 50
Sylvains, Les—The Fauns (Chaminade)	II	XXVII	134	282	55031	1 50
Symphonies—See Fifth; G Minor; Jupiter; Military; Pastoral; Pathetique; Italian; Surprise and Unfinished Symphonies						
Tales of Hoffman (Barcarolle) (Offenbach)	IV	XVII	240	341	87202	2 00
Tambourin (Gossec)	III	XXIII	185	301	64198	1 00
Tannhäuser—Overture	II	XIX	118	383	68205	1 25
	III	IV	152	383		
	III	XII	162	383		
Tannhäuser—Pilgrims' Chorus (Wagner)	I	VII	21	384	17563	.75
Tannhäuser—Pilgrims' Chorus	III	XI	160	384	68352	1 25
	III	XVI	167	384		
	IV	XII	231	384		
Tannhäuser—Pilgrims' Chorus (Brass Quartet)	III	XIV	165	384	17133	.75
Tannhäuser—Oh Hall of Song (Dich, Theure Halle)	IV	XII	231	384	88057	3.00
Tannhäuser—Evening Star (Wolfram's Aria)	IV	XII	231	384	88154	3 00
Tarantella (Saint-Saëns) (Clarinet and Flute)	III	XII	162	355	17174	.75
Tarantella Napolitana (Pepoli-Rossini)	I	XVI	36	317	88355	3.00
Thais—Meditation	III	II	149	325	74135	1.50
	IV	XXVI	255	325		
Then You'll Remember Me ("Bohemian Girl") Balfe	IV	XVII	240	266	16398	.75
Thou Brilliant Bird ("Pearl of Brazil") (David)	I	XI	27	289	88318	3.00
Through the Forest ("Der Freischutz") (Von Weber)	IV	VIII	221	381	45078	1.00
Thrush, Song of a (Real Bird)	I	XI	27		45057	1.00
Thy Flow'ry Banks, Oh Lovely River (Meyerbeer)	I	VI	20	331	17106	.75
Thy Lips Like Crimson Berries ("Cavalleria Rusticana") (Mascagni)	IV	XXII	249	323	87072	2 00
To a Wild Rose (MacDowell) (Orchestra)	II	XXX	141	323	60053	.75
To a Wild Rose (MacDowell) (Celesta)	III	XIX	171	323	17691	.75
To My Guitar (Popper)	III	V	153	344	45072	1.00
To Norway, Mother of the Brave (Norwegian)	I	XXIV	49	340	65929	.75
Torch Dance (Fackeltanz) (Meyerbeer)	III	XVIII	169	330	35505	1.25
Toreador Song ("Carmen") (Bizet)	I	V	18	276	92065	3.00
	II	XX	119	276		
	IV	I	204	276		
Tosca—Venal My Enemies Call Me (Puccini)	IV	XXI	247	346	88122	3.00
Total Eclipse ("Samson") (Handel)	II	VIII	89	308	74403	1.50
	IV	III	210	308		
To Us Is Born Immanuel (Praetorius)	II	V	84	345	17870	.75

	Course	Lesson	Analysis Page	Page	No.	
Traviata, La—Ah, fors' e lui (Verdi)	IV	XVIII	242	377	88018	$3.00
Tree, The (Nordraak)	II	XXIV	128	339	65928	.75
Treue Liebe (German Folk Song)	I	XIX	43	298	87021	2.00
Trio du duel (Duel Scene, "Faust") (Gounod)	I	VII	21	301	95206	5.00
Tristan und Isolde—Prelude (Wagner)	III	XXIX	198	389	68210	1.25
	IV	XV	236	389		
Tristan und Isolde—Isolde's Liebestod	III	XXIX	199	390	68210	1.25
	IV	XV	236	390	88058	3.00
Triumphal March (Aida) (Verdi)	IV	XIX	244	378	35265	1.25
Trovatore, Il—Anvil Chorus (Verdi)	I	VII	21	377	17563	.75
Trovatore, Il—Miserere (Cornet and Trombone)	III	XVII	168	377	16371	.75
Trovatore, Il—Home to Our Mountains (Ai Nostri Monti)	I	VIII	22	377	89060	4.00
	IV	XVIII	242	377		
Trumpet Shall Sound, The ("Messiah") (Handel)	III	XV	166	308	74080	1.50
Tu se' Morta ("Orfeo") (Monteverde)	IV	II	207	332	45083	1.00
Twelfth Mass—Gloria (Mozart)	IV	IX	224	335	31589	1.00
Two Folk Songs With Lute Accompaniment (Swedish)	I	XXV	51	371	63429	.75
Two Grenadiers, The (Schumann)	I	III	15	360	31740	1.00
	I	XIII	30	360		
Uhr, Die (The Watch) (Loewe)	II	XIV	102	322	68339	1.25
Una Voce poco fa ("Barber of Seville") (Rossini)	IV	VII	219	350	88097	3.00
Uncle Rome (Sidney Homer)	II	XXX	141	313	64388	1.00
Under the Greenwood Tree (Shakespeare-Arne)	III	IX	158	364	17623	.75
Unfinished Symphony (Schubert)	II	XIV	102	358	35314	1.25
Unfold Ye Portals ("Redemption") (Gounod)	IV	XXIX	260	302	35075	1.25
Valkyrie—See "Die Walkure."						
Valse Triste (Sibelius)	II	XXIV	128	366	35437	1.25
Vanka (Russian Folk Song)	I	XXII	47	353	63153	.75
Variations (Tartini)	III	XXI	178	371	64156	1.00
Venal My Enemies Call Me (Cantabile Scarpia) ("Tosca") (Puccini)	IV	XXI	247	346	88122	3.00
Venetian Serenade (Svendsen)	II	XXIV	128	370	65928	.75
Veni, Creator Spiritus (Hymn of Charlemagne)	II	III	76	282	55072	1.50
Vittoria mio core (Carrisimi)	II	VII	88	281	17703	.75
	IV	III	210	281		
Voce di donna (Angelic Voice) ("La Gioconda") (Ponchielli)	IV	XX	245	344	85104	3.00
Voce di primavera (Voice of Spring) (Johann Strauss)	I	XI	27	370	16835	.75
Vogel als Prophet (Bird as Prophet) (Schumann) (Piano)	II	XV	107	362	74285	1.50
	III	XXII	182	362		
Voice of the Western Wind (Barnby)	I	VI	20	266	17106	.75
Voi che Sapete ("Marriage of Figaro")	IV	VI	216	334	88067	3.00
Vorspiel ("Lohengrin") (Wagner)	III	XVII	168	385	31779	1.00
	III	XXIX	199	385		
	III	II	149	385		
	IV	XIII	232	385		

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Wacht am Rhein, Die (Watch on the Rhine) (Wilhelm)	I	XIII	30	392	16882	$0.75
Walkure, Die—Ho-yo-to-ho—Brunnhilde's War Cry	I	IV	17	387	87002	2.00
	IV	XIV	234	387		
Walkure, Die—(Valkyrie) (Wagner) Siegmund's Love Song	III	V	153	387	88276	3.00
	IV	XIV	234	387		
Walkure, Die—Ride of the Valkyries	II	XIX	118	387	35369	1.25
	III	XXIX	199	387		
	IV	XIV	234	387	62693	.75
Walkure, Die—Wotan's Farewell—Part 1.	IV	XIV	234	388	64278	1.00
Walkure, Die—Wotan's Farewell—Part 2.	IV	XIV	234	388	74305	1.50
Waltz Song—Romeo and Juliet (Gounod)	I	II	14	302	74512	1.50
	II	XX	119	302		
Wanderer, Der (Schubert)	II	XIV	102	358	68339	1.25
War Song of Normans (Old French)	I	XVIII	40	297	17725	.75
	II	IV	80	297		
Watch, The (Carl Loewe)	II	XIV	102	322	68339	1.25
We Swear by Heaven and Earth ("Otello") (Verdi)	I	VII	21	379	89075	4.00
	IV	XIX	244	379		
Wedding, The (Bohemian Folk Song)	I	XX	44	278	87197	2.00
Wedding March—Midsummer-Night's Dream (Mendelssohn)	I	IX	23	328	55048	1.50
What Shall He Have Who Killed the Deer (Bishop)	III	XIV	165	365	17623	.75
When Daylight is Breaking ("La Sonnambula")	IV	X	226	274	62642	.75
When That I Was a Little Tiny Boy (English)	I	XXIX	59	365	17724	.75
When the Nightingale Shall Sing (Troubadour) (de Coucy)	II	IV	80	373	17290	.75
White Dog Song (Glacier Park Indians)	I	XV	34	315	17611	.75
	I	XXX	62	315		
	III	XX	174	315		
Who is Sylvia (Schubert)	II	XIV	102	358	17634	.75
Widmung (Dedication) (Schumann)	II	XV	107	362	64448	1.00
Wiegenlied (Cradle Song) (Brahms)	I	XIV	31	279	64402	1.00
	II	XXI	121	279		
Will-o'-the-Wisp (Sauret)	III	III	151	355	74183	1.50
Willow Song ("Otello") (Verdi)	IV	XIX	244	379	88148	3.00
William Tell—Overture (Rossini) (In Four Parts)	II	XVIII	114	351	17815	.75
	II	XVIII	114	351	18012	.75
Will Ye No Come Back Again (Scotch Bagpipes)	I	XV	34	363	17140	.75
	I	XXVIII	57	363		
With Verdure Clad ("Creation") (Haydn)	II	XI	96	310	60055	.75
	IV	IX	224	310		
Wren, The (Demare)	III	X	159	288	16047	.75
Xerxes—Largo (Handel)	II	VII	88	309	74155	1.50
	IV	IV	212	309		
Year's at the Spring, The (Beach)	II	XXX	141	266	87026	2.00
Ye Banks and Braes o' Bonnie Doon (Scotch)	I	IV	17	364	88150	3.00
Ye Birds Without Number ("Pagliacci") (Leoncavallo)	IV	XXII	249	320	88398	3.00
You Spotted Snakes ("A Midsummer-Night's Dream") (Mendelssohn)	IV	VIII	221	328	55060	1.50
Zur' Ruh, Zur Ruh' (To Rest) (Hugo Wolf)	II	XXVI	131	393	17179	.75

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